

DEO ADJUVANTE
NON
TIMENDUM



XAVIER UNIVERSITY

WITHDRAWN
LIBRARY
NEW ORLEANS, LA.

SEC. 824

LIB. N46p

ACCES. 43863

DONATED BY

125



PROSE TYPES IN NEWMAN

GILBERT J. GARRAGHAN, S. J.

PROSE TYPES IN NEWMAN

A BOOK OF SELECTIONS

FROM THE WRITINGS OF

JOHN HENRY CARDINAL NEWMAN

EDITED BY

GILBERT J. GARRAGHAN, S. J.

ST. LOUIS UNIVERSITY

NEW YORK

SCHWARTZ, KIRWIN & FAUSS

COPYRIGHT, 1915, BY
SCHWARTZ, KIRWIN & FAUSS

43863

824
N 46 P

INTRODUCTORY NOTE

THE selections from Cardinal Newman brought together in this volume are meant to furnish material for the study of the so-called forms of discourse or recognized types of literary expression. This study has come to have a place of importance in the English course, both in high school and in college, and hence any method that will help to make it practicable as a class-room exercise has a claim on the English teacher's attention. The *Questions and Studies* accompanying the selections emphasize principles and processes in the literary forms as such rather than characteristics of diction and style. These latter fall outside the scope of the criticism intended, except in cases where they bear directly on the theory of the type under study. The rhetorical study of the five recognized types of composition, as illustrated in the texts herewith presented, represents, therefore, the primary purpose of the volume. At the same time the selections are sufficiently diverse in content and style to give the student an insight into the varying moods of a great and classic prose.

TO THE INSTRUCTOR

1. THE first legitimate step in the critical study of any piece of literature is *mastery* of the author's meaning. Hence the meaning of the text, whenever in doubt, should be cleared up promptly by reflection, class-room discussion, or other means.

2. A word as to the Glossary and the principle on which it is compiled. Obviously the proper names occurring in a text for English study ought not to remain merely names, without any suggestion to the student of the realities for which they stand. On the other hand, to put the student thumbing books of reference for the needed information has the disadvantage, to say nothing of the time consumed in the process, of distracting him from the chief purpose of his study, which is to improve himself in English and not to acquire special information. Hence the Glossary aims to furnish some little information in regard to proper names and allusions, thus saving the student time and labor which can be spent to better advantage on the text itself. And here it may be noted that the full import of names is often lost on the immature student or beginner in literature. It is wide, sympathetic

reading and, perhaps, experience of life that invest certain names with their true significance; and hence no amount of encyclopedic detail heaped around them for the occasion by the industrious student will enable him to elicit from them the same significance and charm which they convey to the experienced reader.

Nothing of what has just been said is to be interpreted as discounting the value to the student of a habit of self-reliant research. To be able to use books of reference with intelligence and dispatch should be part of the equipment of every student, and therefore frequent practice both in and outside the class-room calculated to develop such power will not be overlooked in a well-considered curriculum.

3. The *Questions and Studies* bear particularly on the principles and methods of the five characteristic literary types. Hence preceding the several groups of extracts will be found summaries of principles and definitions, the purpose of these summaries being to furnish the student with a compact critical apparatus for ready use. The *Questions and Studies*, it is hardly necessary to say, indicate a method of study rather than exhaust even remotely the possibilities of criticism as regards the texts under study. Suggestive in character, they are meant to open up to the instructor the way to still further questioning and analysis along similar lines.

4. The Topical Analyses (p. 217) will be of service for an occasional review of rhetorical principles

or for a systematic study of these principles as illustrated in one or more of the selections.

5. Where it is thought better to emphasize the general elements of composition rather than specific literary types, the selections may be studied for such particulars as choice of words, sentence and paragraph structure, characteristics of style, etc. A method suitable for this purpose will be found in Cardinal Newman's *Literature*, edited by G. J. Garaghan, S.J. (Schwartz, Kirwin and Fauss).

An asterisk occurring in the text indicates that the name, phrase, or quotation so marked will be found in the Glossary. Names occurring more than once are starred only at their first occurrence in the text.

CONTENTS

	PAGE
JOHN HENRY CARDINAL NEWMAN, 1801-1890 . . .	xiii
The Forms of Discourse	I
SELECTIONS	
A. NARRATION.	2
I. The Battle of Lepanto	5
II. He Shall not Lose his Reward	10
III. Gurta and Juba	20
IV. The Northmen in England and Ireland . .	32
V. The Death of St. Bede	38
B. DESCRIPTION	43
VI. Attica.	47
VII. Sicca Veneria	51
VIII. The Locust Plague	58
IX. Jucundus at Supper.	71
X. The Conversion of England	83
XI. The First Synod of Westminster	86
XII. Callista's Dream	90
C. EXPOSITION	95
XIII. The Idea of God	99
XIV. The Poetry of Monachism	107
XV. What is a University?	113
XVI. The Definition of a Gentleman	121
XVII. Accuracy of Mind	126
XVIII. St. Philip Neri	131
XIX. The Mass	138
XX. The Lion and the Painter	142

	PAGE
D. ARGUMENTATION	147
XXI. Theology a Branch of Knowledge	151
XXII. Intellectual Culture not Mere Knowledge	157
XXIII. The Social State of Catholic Countries no Prejudice to the Sanctity of the Church	171
XXIV. States and Constitutions	177
XXV. "All who Take Part with the Apostle are on the Winning Side"	185
E. PERSUASION	193
XXVI. An Appeal to the Laity	195
XXVII. Remembrance of Past Mercies	202
XXVIII. God's Will the End of Life	206
XXIX. The Assumption	210
XXX. The Parting of Friends	215
TOPICAL ANALYSES	217
GLOSSARY AND NOTES	221

JOHN HENRY CARDINAL NEWMAN

1801-1890

- 1801 Born in the city of London, February 21, his parents being John Newman, a banker, and Jemima Foudrinier, who was of Huguenot descent.
- 1808 Attended school at Ealing, near London.
- 1815 Published three periodicals, *The Spy*, *The Anti-Spy*, and *The Beholder*, the last running through forty numbers.
- 1816 Matriculated in December at Trinity College, Oxford.
- 1819 With a friend, Mr. Bowden, brought out *The Undergraduate*, a periodical patterned after Addison's *Spectator*.
- 1821 Made a Fellow of Oriel, April 12. "The turning-point of his life and of all days the most memorable."
- 1824 Ordained in the Anglican Church, June 13, and became Curate of St. Clement's, Oxford, where he remained two years.
- 1825 Appointed Vice-Principal of Alban Hall by his friend, Dr. Whately.
- 1828 Made Vicar of St. Mary's, the University Church, in the pulpit of which he preached his Parochial Sermons. When published "they beat all other sermons out of the market, as Scott's tales beat all other stories."
- 1832 Resigned his tutorship at Oriel and went in December with Hurrel Froude on a long voyage around the Mediterranean. Wrote on this voyage

eighty-five poems in which "the Tractarian Movement . . . sprang forth armed in lyrical strains." This "sea-cycle" includes *Lead, Kindly Light*, written while Newman's ship lay becalmed for a week in the Straits of Bonifacio, near Sicily. Near death's door with fever at Castro Giovanni, he cried out, "I shall not die. I have not sinned against the light!"

- 1833 Returned (July 9) to England, where, as he said, he had a work to do. Five days later, Sunday, July 14, Keble, in his sermon at St. Mary's on "National Apostasy," inaugurated the Oxford Movement, the aim of which was to rid the Anglican Church of state interference and restore within it the "Church of the Fathers." Newman, as his contribution to the movement, began to issue *Tracts for the Times*.
- 1841 Published Tract 90, a virtual defense of Catholic doctrine. The tract caused a storm, and Newman, mildly censured by his Bishop, subsequently retired into lay communion at Littlemore.
- 1845 Received into the Catholic Church, October 9, by Fr. Dominic, an Italian Passionist.
- 1846 Ordained a priest in Rome.
- 1847 Returned to England with permission from Pius IX to establish there the Oratory of St. Philip Neri.
- 1850 Founded the London Oratory.
- 1852 Preached his best known sermon, *The Second Spring*, July 21, in St. Mary's College, Oscott, on the occasion of the First Provincial Synod of Westminster.
- 1852 Delivered in Dublin nine discourses on University Teaching (first part of *The Idea of a University*).
- 1854 Appointed Rector of the Catholic University in Dublin.

- 1854- Wrote ten "occasional lectures and essays addressed
1858 to the members of the Catholic University"
(second part of *The Idea of a University*).
- 1858 Retired from the rectorship of the Catholic University.
- 1864 Wrote the *Apologia pro Vita Sua*, his famous autobiography, which appeared in seven parts between April 21 and June 2.
- 1865 Wrote *The Dream of Gerontius*.
- 1879 Created a Cardinal-deacon by Leo XIII. Chose for his cardinalitial motto a sentence from St. Francis de Sales, "Cor ad cor loquitur" ("Heart speaketh to heart").
- 1890 Died, August 11, at the Oratory, Edgbaston, near Birmingham, England. His epitaph, written by himself, reads, "Ex umbris et imaginibus in veritatem" ("Coming out of shadows into realities").

The editor is indebted to Barry's *Newman* for data embodied in the foregoing outline of Newman's life.

PROSE TYPES IN NEWMAN

THE FORMS OF DISCOURSE

CONVERSATION under normal conditions runs along at haphazard without pretense to unity or plan. A great variety of topics may be covered, but no unifying principle binds them together. On the other hand, discourse or organized speech, however varied its contents, is a structural unit, all its members serving a common end and knit together by the bond of a common underlying theme. The forms of discourse may be reduced to five: Narration, Description, Exposition, Argumentation, and Persuasion. Of these, Narration and Description address themselves in the main to the imagination and emotions, Exposition and Argumentation to the intellect, and Persuasion to the will.¹

¹ The editor of this book of selections has not hesitated to apply the term "prose" to the composition-types herein illustrated, though obviously these types in their fullest range transcend the division of literature into poetry and prose.

A. NARRATION

1. **Definition.** Narration is a *form of discourse which sets forth in sequence the particulars of a transaction or event.*

Narration postulates a group of particulars. What happens instantaneously without succession of details cannot in any true sense of the term be *narrated*. Hence the simplest *narrated* incident must show some succession of details, however trivial. Narration thus finds its proper material in occurrences of whatever kind, provided these have lasted through successive intervals of time and show some diversity of detail. The first of all literary instincts is the instinct to narrate; as a consequence, the great national literatures owe their beginning in every instance to the story-teller's art.¹

2. **Elements.** The texture of most narrative is woven of four distinct elements: (*a*) the thing that happened — the element of *Plot*; (*b*) the person or persons to whom it happened — the element of *Character*; (*c*) the place where it happened — the element of *Place*; (*d*) the time when it happened — the element of *Time*.

¹ For suggestions in preparing the outlines of rhetorical principles, the editor is indebted to Genung and other sources of rhetorical theory.

(a) *The Element of Plot.* We may use the term broadly as equivalent to incident or event, and then every narrative has a plot inasmuch as every narrative tells something that happened. But the term has a narrower and more technical sense. Thus the newspaper account of a fire, though it answers to the definition of narrative composition, lacks plot in the technical sense. The flashing headlines let us know at the outset the final outcome of the incident in loss of life and property or in other effects. To define, then, the more restricted meaning of the term, *any grouping of the particulars of an event with a view to arouse and sustain the reader's interest and keep him in suspense as to the ultimate issue of the action may be called a plot.* To help us realize the nature of plot various analogies have been suggested. Thus plot may be conceived either as a problem or puzzle to be solved, or as a gathering of threads into a knot to be gradually untied, or as a struggle of the leading character or characters of the action with an obstacle.

(b) *The Element of Character.* The plot of a narrative is generally dovetailed into the words and actions of human beings. The vitality of good narrative depends in most cases on plot-interest and character-interest. As a rule one or the other predominates, but both are necessary to the effect produced.

Dialogue serves (a) to portray character and (b) to carry on the action. To express variety of char-

acter it aims at variety of style, using for this end dialect, mannerism, varying levels of vocabulary and diction, and whatever devices of expression may serve to mark off one character from another.

(c, d) *The Elements of Time and Place.* Together they make what is called the *Situation*, i.e., the background or setting of the narrative. What scenery and stage-effects do for a play, description does for a written narrative. It pictures with more or less vividness of effect a background of time and place for the incidents of the plot.

3. **Structure.** Well-organized narrative conforms to the three great structural principles of Unity, Coherence, and Emphasis or Mass. Unity, which regards the selection of details, requires that only those details be embodied in the narrative which contribute, directly or indirectly, to develop its main idea or theme. Coherence, which regards the arrangement of details, requires that these be ordered according to a rational principle of sequence, whether the principle be one of logic or time-succession or other kind. Finally Emphasis or Mass, which is also a principle of arrangement, requires that important details be accorded positions of advantage in the text. Such positions are notably the beginning and the end.

4. **Style.** Force is the typical quality of narrative style as clearness is of expository and argumentative style. Narrative aims mostly to *interest*, as exposition aims mostly to *inform* and argumen-

tation to *convince*. The usual appeal of narrative is therefore to the imagination and emotions. Hence under the various guises of energy, vigor, movement, etc., force, the emotional element of style, is the most vital quality of narrative composition. Chief among helps to force of style is the free use of concrete, specific, suggestive terms.

I. THE BATTLE OF LEPANTO

I. IT is not to be supposed that a Saint* upon whom lay "the solicitude* of all the Churches" should neglect the tradition, which his predecessors of so many centuries had bequeathed to him, of zeal and hostility against the Turkish power. He was only six years on the Pontifical throne, and the achievement of which I am going to speak was among his last; he died the following year. At this time the Ottoman armies were continuing their course of victory; they had just taken Cyprus,* with the active coöperation of the Greek population of the island, and were massacring the Latin nobility and clergy, and mutilating and flaying alive the Venetian governor; yet the Saint found it impossible to move Christendom to its own defense. How, indeed, was that to be done, when half Christendom had become Protestant, and secretly, perhaps, felt as the Greeks felt, that the Turk was its friend and ally? In such a quarrel, England, France, and Germany were out of the question. At

length, however, with great effort, he succeeded in forming a holy league between himself, King Philip* of Spain, and the Venetians; Don* John of Austria, King Philip's half brother, was appointed commander-in-chief of the forces; and Colonna* admiral. The treaty was signed on the 24th of May, but such was the cowardice and jealousy of the parties concerned, that the autumn had arrived and nothing of importance was accomplished. With difficulty were the armies united; with difficulty were the dissensions of the commanders brought to a settlement. Meanwhile the Ottomans were scouring the Gulf of Venice, blockading the ports, and terrifying the city itself.

2. But the holy Pope was securing the success of his cause by arms of his own, which the Turks understood not. He had been appointing a Triduo* of supplication at Rome, and had taken part in the procession himself. He had proclaimed a jubilee to the whole Christian world, for the happy issue of the war. He had been interesting the Holy Virgin in his cause. He presented to his admiral, after High Mass in his chapel, a standard of red damask, embroidered with a crucifix, and with the figures of St. Peter and St. Paul, and the legend, *In* hoc signo vinces*. Next, sending to Messina,* where the allied fleet lay, he assured the general-in-chief and the armament, that "if, relying on divine, rather than on human help, they attacked the enemy, God would not be wanting to His own cause. He au-

gured a prosperous and happy issue; not on any light or random hope, but on a divine guidance, and by the anticipations of many holy men." Moreover, he enjoined the officers to look to the good conduct of their troops; to repress swearing, gaming, riot, and plunder, and thereby to render them more deserving of victory. Accordingly, a fast of three days was proclaimed for the fleet, beginning with the Nativity* of Our Lady; all the men went to confession and communion, and appropriated to themselves the plentiful indulgences which the Pope attached to the expedition. Then they moved across the foot of Italy to Corfu*, with the intention of presenting themselves at once to the enemy; being disappointed in their expectations, they turned back to the Gulf of Corinth;* and there at length, on the 7th of October, they found the Turkish fleet, halfway between Lepanto* and the Echinades* on the north, and Patras* in the Morea* on the south; and, though it was towards evening, strong in faith and zeal, they at once commenced the engagement.

3. The night before the battle, and the day itself, aged as he was, and broken with a cruel malady, the Saint had passed in the Vatican in fasting and prayer. All through the Holy City the Monasteries and the Colleges were in prayer too. As the evening advanced, the Pontifical Treasurer asked an audience of the Sovereign Pontiff on an important matter. Pius was in his bed-room and began to

converse with him; when suddenly he stopped the conversation, left him, threw up the window, and gazed up into heaven. Then closing it again, he looked gravely at the official, and said, "This is no time for business; go, return thanks to the Lord God. In this very hour our fleet has engaged the Turkish, and is victorious!" As the Treasurer went out, he saw him fall on his knees before the altar in thankfulness and joy.

4. And a most memorable victory it was; upwards of 30,000 Turks are said to have lost their lives in the engagement, and 3500 were made prisoners. Almost their whole fleet was taken. I quote from Protestant authorities when I say that the Sultan, on the news of the calamity, neither ate, nor drank, nor showed himself, nor saw any-one for three days; that it was the greatest blow which the Ottomans had had since Timour's* victory over Bajazet,* a century and a half before; nay, that it was the turning-point in the Turkish history, and that though the Sultans have had isolated successes since, yet from that day they undeniably and constantly declined; that they have lost their prestige and their self-confidence; and that the victories gained over them since, are but the complements and the reverberations of the overthrow at Lepanto. (*The Turks in Historical Sketches*, vol. i, p. 155.)

Questions and Studies

Indicate briefly the four elements of Plot, Character, Time, Place. *Unity*. Is there a strict exclusion of irrelevant details? Unity in narrative is secured not so much by the dominance of one main incident as by the dominance of one main character. What is the dominant character here? With reference to what character in particular is the action told? Suggest other viewpoints than the one actually used. Test § 2 for unity. What is the topic-sentence? *Coherence*. Is there a departure from strict chronological order? A desired rhetorical effect is often secured by compromise between conflicting rhetorical principles. Here one structural principle is slightly sacrificed to the advantage of another. Explain. *Emphasis*. Is there an effective beginning? an effective end? Are the details well chosen with a view to arouse and maintain interest? Movement is felt to be the vitalizing quality of a good narrative style. Helps to movement are: a live beginning, omission of unnecessary details, suspense maintained to a climax, a brisk style. Does the passage use these or similar helps?

II. HE SHALL NOT LOSE HIS REWARD

THERE was no room for doubt or for delay. "What is to become of you, Callista*?" he said; "they will tear you to pieces."

"Fear nothing for me, father," she answered, "I am one of them. They know me. Alas, *I* am no Christian! *I* have not abjured their rites; but you, lose not a moment."

"They are still at some distance," he said, "though the wind gives us merciful warning of their coming."

He looked about the room, and took up the books of Holy Scripture which were on the shelf. "There is nothing else," he said, "of special value here. Agellius* could not take them. Here, my child, I am going to show you a great confidence. To few persons, not Christians, would I show it. Take this blessed parchment; it contains the earthly history of our Divine Master. Here you will see whom we Christians love. Read it; keep it safely; surrender it, when you have the opportunity, into Christian keeping. My mind tells me I am not wrong in lending it to you." He handed to her the Gospel of St. Luke, while he put the other two volumes into the folds of his own tunic.

“One word more,” she said; “your name, should I want you.”

He took up a piece of chalk from the shelf, and wrote upon the wall in distinct characters,

“Thascius Cæcilius Cyprianus,* Bishop of Carthage.*”

Hardly had she read the inscription, when the voices of several men were heard in the very neighborhood of the cottage; and hoping to effect a diversion in favor of Cæcilius, and being at once unsuspecting of danger to herself, and careless of her life, she ran quickly forward to meet them. Cæcilius ought to have taken to flight without a moment's delay, but a last sacred duty detained him. He knelt down and took the pyx from his bosom. He had eaten nothing that day; but even if otherwise, it was a crisis which allowed him to consume the sacred species without fasting. He hastily opened the golden case, adored the blessed sacrament, and consumed it, purifying its receptacle, and restoring it to its hiding-place. Then he rose at once, and left the cottage.

He looked about; Callista was nowhere to be seen. She was gone; so much was certain, no enemy was in sight: it only remained for him to make off too. In the confusion he turned in the wrong direction; instead of making off at the back of the cottage from which the voices had scared him, he ran across the garden into the hollow way.

It was all over with him in an instant; he fell at once into the hands of the vanguard of the mob.

Many mouths were opened upon him all at once. "The sorcerer!" cried one; "tear him to shreds; we'll teach him to brew his spells against the city." "Give us back our grapes and corn," said a second. "Have a guard," said a third; "he can turn you into swine or asses, while there is breath in him." "Then be the quicker with him," said a fourth, who was lifting up a crowbar to discharge upon his head. "Hold!" said a tall swarthy youth, who had already warded off several blows from him, "hold, will you? don't you see, if you kill him he can't undo the spell. Make him first reverse it all; make him take the curse off us. Bring him along; take him to Astarte,* Hercules,* or old Saturn.* We'll broil him on a gridiron till he turns all these canes into vines, and makes olive berries of the pebbles, and turns the dust of the earth into fine flour for our eating. When he has done all this, he shall dance a jig with a wild cow, and sit down to supper with an hyena."

A loud scream of exultation broke forth from the drunken and frantic multitude. "Along with him!" continued the same speaker in a jeering tone. "Here, put him on the ass, and tie his hands behind his back. He shall go back in triumph to the city which he loves. Mind and don't touch him before the time. If you kill him, you'll never get the curse off. Come here, you priests of Cybele,* "

he added, "and be his body guard." And he continued to keep a vigilant eye and hand over the old man, in spite of them.

The ass, though naturally a good-tempered beast, had been most sadly tried through the day. He had been fed, indeed, out of mockery, as being the Christians' god; but he did not understand the shouts and caprices of the crowd, and he only waited for an opportunity to show that he by no means acquiesced in the proceedings of the day. And now the difficulty was to move at all. The people kept crowding up the hollow road, and blocked the passage; and though the greater part of the rioters had either been left behind exhausted in Sicca* itself, or had poured over the fields on each side of Agellius's cottage, or gone right over the hill down into the valley beyond, yet still it was some time before the ass could move a step, and a time of nervous suspense it was both to Cæcilius and the youth who befriended him. At length what remained of the procession was persuaded to turn about and make for Sicca, but in a reversed order. It could not be brought round in so confined a space, so its rear went first, and the ass and its burden came last. As they descended the hill back again, Cæcilius, who was mounted upon the linen and silk which had adorned the Dea* Syra before the Tertullianist* had destroyed the idol, saw before him the whole line of march. In front were flaunted the dreadful emblems of idolatry, so far as their

bearers were able still to raise them. Drunken women, ragged boys mounted on men's shoulders, ruffians and bullies, savage-looking Getulians,* half-human monsters from the Atlas,* monkeys and curs jabbering and howling, mummers,* bacchanals,* satyrs, and gesticulators, formed the staple of the procession. Midway between the hill which he was descending and the city lay the ravine, of which we have several times spoken, widening out into the plain or Campus Martius* which reached round to the steep cliffs on the north. The bridle-path, along which he was moving, crossed it just where it was opening and became level, so as to present no abrupt descent and ascent at the place where the path was lowest. On the left every vestige of it soon ceased, and a free passage extended to the plain.

The youth who had placed Cæcilius on the ass still kept close to him, and sung at the pitch of his voice, in imitation of the rest:

"Sporting and snorting in shades of the night,
His ears pricking up, and his hoofs striking light,
And his tail whisking round in the speed of his flight."

"Old man," he continued to Cæcilius in a low voice, and in Latin, "your curse has not worked on me yet."

"My son," answered the priest, "you are granted one day more for repentance."

"Lucky for you, as well as for me," was the reply; and he continued his song:

"Gurta,* the witch, was out with the rest;
Though as lame as a gull,* by his highness possessed,
She shouldered her crutch, and danced with the best.

"She stamped and she twirled in the shade of the yew,
Till her gossips and chums of the city danced too;
They never are slack when there's mischief to do.

"She danced and she coaxed, but he was no fool;
He'd be his own master, he'd not be her tool;
Not the little* black moor should send him to school."

He then turned to Cæcilius, and whispered, "You see, old father, that others, besides Christians, can forgive and forget. Henceforth call me generous Juba.*" And he tossed his head.

By this time they had got to the bottom of the hill, and the deep shadows which filled the hollow showed that the sun was rapidly sinking in the west. Suddenly, as they were crossing the bottom as it opened into the plain, Juba seized and broke the thong which bound Cæcilius's arms, and bestowing a tremendous cut with it upon the side of the ass, sent him forward upon the plain at his full speed. The asses of Africa can do more on an occasion of this kind than our own. Cæcilius for the moment lost his seat; but, instantly recovering it, took care to keep the animal from flagging; and the cries of the mob, and the howling of the priests of Cybele coöperated in the task. At length the gloom, increasing every minute, hid him from their view; and even in daylight his recapture would have

been a difficult matter for a wearied-out, famished, and intoxicated rabble. Before he well had time to return thanks for this unexpected turn of events, Cæcilius was out of pursuit, and was ambling at a pace more suitable to the habits of the beast of burden that carried him, over an expanse of plain which would have been a formidable night-march to a fasting man.

We must not conclude the day without relating what was its issue to the persecutors, as well as to their intended victim. It is almost a proverb that punishment is slow in overtaking crime; but the present instance was an exception to the rule. While the exiled bishop of Carthage escaped, the crowd, on the other hand, were caught in the trap which had been laid for them. We have already said it was a *ruse* on the part of the governing authorities of the place to get the rioters out of the city, that they might at once be relieved of them, and then deal with them just as they might think fit. When the mob was once outside the walls, they might be refused readmittance, and put down with a strong hand. The Roman garrison, who, powerless to quell the tumult in the narrow and winding streets and multiplied alleys of the city, had been the authors of the maneuver, now took on themselves the stern completion of it, and determined to do so in the sternest way. Not a single head of all those who poured out in the afternoon should return at night. It was not to be supposed that the soldiers

had any tenderness for the Christians, but they abominated and despised the rabble of the town. They were indignant at their rising, thought it a personal insult to themselves, and resolved they should never do so again. The gates were commonly in the custody of the city guard, but the Porta Septimiana, by which the mob passed out, was on this occasion claimed by the Romans. It was most suitably circumstanced for the use they intended to make of it. Immediately outside of it was a large court of the same level as the ground inside, bordered on the right and left by substantial walls, which after a time were drawn to meet each other, and contracted the space to the usual breadth of a road. The walls continued to run along this road for some distance, till they joined the way which led to the Campus Martius, and from this point the ground was open, till it reached the head of the ravine. The soldiers drew up at the gates, and as the worn-out and disappointed, brutalized and half-idiotic multitudes returned towards it from the country, those who were behind pushed on between the border walls those who were in front, and, while they jammed together their ranks, also made escape impossible. It was now that the Roman soldiers began their barbarous, not to say cowardly, assault upon them. With heavy maces, with the pike, with iron gauntlets, with stones and bricks, with clubs, with the scourge, with the sword, with the helmet, with whatever came to hand, they com-

menced the massacre of that large concourse of human beings, who did not offer one blow in return. They slaughtered them like sheep; they trampled them down; they threw the bodies of the wounded over the wall. Attempting to run back, numbers of the poor wretches came into conflict with the ranks behind them, and an additional scene of confusion and overthrow took place; numbers straggled over to the open country or woods, and perished, either from the weather, or from hunger, or even from the wild beasts. Others, weakened by excess and famine, fell a prey to the pestilence that was raging. After some days a remnant of them was allowed silently and timidly to steal back into the city as best they could. It was a long day before the Plebs* Siccensis ventured to have any opinion of its own upon the subject of Christianity, or any other political, social, or ecclesiastical topic whatever. (*Calista*, chap. xx.)

Questions and Studies

This selection is the whole of chapter xx of *Calista*. The note of prophecy in the heading of the chapter is made good in Juba's final conversion.

Situation. Study the passages describing the scenes of the two main incidents. Are the descriptions *clear*, so that the scenes stand out distinctly in the imagination? *Character.* How much do we learn from the chapter of the character of Cæcilius?

of Callista? of the Siccan mob? of the Roman garrison? Discuss the dialogue. Is it easy and natural? significant? *Plot*. Discuss the elements of suspense and climax in the incident of Cæcilius's escape.

Is the account of the massacre of the Siccan mob narration or description? Give reasons for answer. Movement in narrative style may be quickened, e.g., (*a*) by omission of connectives; (*b*) by omission of descriptive and reflective passages; (*c*) by short, direct, unencumbered sentences. Are these or other devices used in the first part of the chapter to accelerate the movement? What qualities of an effective narrative style are exemplified?

Do you see anything particularly effective in the opening lines? Do they illustrate any hint or help you know of for making a good start in a story? Do you note any special force in the last sentence, "It was a long day, etc."?

III. GURTA AND JUBA

IN the bosom of the woods which stretched for many miles from the immediate environs of Sicca, and placed on a gravel slope which reached down to a brook, which ran in a bottom close by, was a small, rude hut, of a kind peculiar to Africa, and commonly ascribed to the wandering tribes, who neither cared, nor had leisure, for a more stable habitation. Some might have called it a tent, from the goat's-hair cloth with which it was covered; but it looked, as to shape, like nothing else than an inverted boat, or the roof of a house set upon the ground. Inside it was seen to be constructed of the branches of trees, twisted together or wattled, the interstices, or rather the whole surface, being covered with clay. Being thus stoutly built, lined, and covered, it was proof against the tremendous rains, to which the climate, for which it was made, was subject. Along the center ridge or backbone, which varied in height from six to ten feet from the ground, it was supported by three posts or pillars; at one end it rose conically to an open aperture, which served for chimney, for window, and for the purposes of ventilation. Hooks were suspended from the roof for baskets, articles of clothing, weapons, and implements of various kinds;

and a second cone, excavated in the ground with the vertex downward, served as a storehouse for grain. The door was so low that an ordinary person must bend double to pass through it.

However, it was in the winter months only, when the rains were profuse, that the owner of this respectable mansion condescended to creep into it. In summer she had a drawing-room, as it may be called, of nature's own creation, in which she lived, and in one quarter of which she had her lair. Close above the hut was a high plot of level turf, surrounded by old oaks, and fringed beneath with thick underwood. In the center of this green rose a yew tree of primeval character. Indeed, the whole forest spoke of the very beginnings of the world, as if it had been the immediate creation of that Voice which bade the earth clothe itself with green life. But the place no longer spoke exclusively of its Maker. Upon the trees hung the emblems and objects of idolatry, and the turf was traced with magical characters. Littered about were human bones, horns of wild animals, wax figures, spermaceti taken from vaults, large nails, to which portions of flesh adhered, as if they had had to do with malefactors, metal plates engraved with strange characters, bottled blood, hair of young persons, and old rags. The reader must not suppose any incantation is about to follow, or that the place we are describing will have a prominent place in what remains of our tale; but even if it be the scene of

only one conversation, and one event, there is no harm in describing it, as it appeared on that occasion.

The old crone, who was seated in this bower of delight, had an expression of countenance in keeping, not with the place, but with the furniture with which it was adorned: that furniture told her trade. Whether the root of superstition might be traced deeper still, and the woman and her traps were really and directly connected with the powers beneath the earth, it is impossible to determine: it is certain she had the will, it is certain that that will was from their inspiration; nay, it is certain that she thought she really possessed the communications which she desired; it is certain, too, she so far deceived herself as to fancy that what she learned by mere natural means came to her from a diabolical source. She kept up an active correspondence with Sicca. She was consulted by numbers: she was up with the public news, the social gossip, and the private and secret transactions of the hour; and had, before now, even interfered in matters of state, and had been courted by rival political parties. But in the high cares and occupations of this interesting person, we are not here concerned; but with a conversation which took place between her and Juba, about the same hour of the evening as that of Cæcilius's escape, but on the day after it, while the sun was gleaming almost horizontally through the tall trunks of the trees of the forest.

"Well, my precious boy," said the old woman, "the choicest gifts of great Cham* be your portion! You had excellent sport yesterday, I'll warrant. The rats squeaked, eh? and you beat the life out of them. That scoundrel sacristan, I suppose, has taken up his quarters below."

"You may say it," answered Juba. "The reptile! he turned right about, and would have made himself an honest fellow, when it couldn't be helped."

"Good, good!" returned Gurta, as if she had got something very pleasant in her mouth; "ah! that is good! but he did not escape on that score, I do trust."

"They pulled him to pieces all the more cheerfully," said Juba.

"Pulled him to pieces, limb by limb, joint by joint, eh?" answered Gurta. "Did they skin him? — did they do anything to his eyes, or his tongue? Anyhow, it was too quickly, Juba. Slowly, leisurely, gradually. Yes, it's like a glutton to be quick about it. Taste him, handle him, play with him, — that's luxury! but to bolt him, — faugh!"

"Cæso's slave made a good end," said Juba: "he stood up for his views, and died like a man."

"The gods smite him! but he has gone up, — up:" and she laughed. "Up to what they call bliss and glory; — such glory! but he's out of their domain, you know. But he did not die easy?"

"The boys worried him a good deal," answered Juba: "but it's not quite in my line, mother, all

this. I think you drink a pint of blood morning and evening, and thrive on it, old woman. It makes you merry; but it's too much for my stomach."

"Ha, ha, my boy!" cried Gurta; "you'll improve in time, though you make wry faces, now that you're young. Well, and have you brought me any news from the capitol? Is anyone getting a rise in the world, or a downfall? How blows the wind? Are there changes in the camp? This Decius,* I suspect, will not last long."

"They all seem desperately frightened," said Juba, "lest they should not smite your friends hard enough, Gurta. Root and branch is the word. They'll have to make a few Christians for the occasion, in order to kill them: and I almost think they're about it," he added, thoughtfully. "They have to show that they are not surpassed by the rabble. 'T is a pity Christians are so few, isn't it, mother?"

"Yes, yes," she said; "but we must crush them, grind them, many or few: and we shall, we shall! Callista's to come."

"I don't see they are worse than other people," said Juba; "not at all, except that they are commonly sneaks. If Callista turns, why should not I turn too, mother, to keep her company, and keep your hand in?"

"No, no, my boy," returned the witch, "you must serve *my* master. You are having your fling just now, but you will buckle to in good time. You

must one day take some work with my merry men. Come here, child," said the fond mother, "and let me kiss you."

"Keep your kisses for your monkeys, and goats, and cats," answered Juba: "they're not to my taste, old dame. Master! my master! I won't have a master! I'll be nobody's servant. I'll never stand to be hired, nor cringe to a bully, nor quake before a rod. Please yourself, Gurta; I'm a free man. You're my mother by courtesy only."

Gurta looked at him savagely. "Why you're not going to be pious and virtuous, Juba? A choice saint you'll make! You shall be drawn for a picture."

"Why shouldn't I, if I choose?" said Juba. "If I must take service, willy, nilly, I'd any day prefer the other's to that of your friend. I've not left the master to take the man."

"Blaspheme not the great gods," she answered, "or they'll do you a mischief yet."

"I say again," insisted Juba, "if I must lick the earth, it shall not be where your friend has trod. It shall be in my brother's fashion, rather than in yours, Gurta."

"Agellius!" she shrieked out with such disgust that it is wonderful she uttered the name at all. "Ah! you have not told me about him, boy. Well, is he safe in the pit, or in the stomach of an hyena?"

"He's alive," said Juba; "but he has not got it

in him to be a Christian. Yes, he's safe with his uncle."

"Ah! Jucundus must ruin him, debauch him, and then we must make away with him. We must not be in a hurry," said Gurta, "it must be body and soul."

"No one shall touch him, craven as he is," answered Juba. "I despise him, but let him alone."

"Don't come across me," said Gurta, sullenly; "I'll have my way. Why, you know I could smite you to the dust, as well as him, if I chose."

"But you have not asked me about Callista," answered Juba. "It is really a capital joke, but she has got into prison for certain, for being a Christian. Fancy it! they caught her in the streets, and put her in the guard-house, and have had her up for examination. You see they want a Christian for the nonce: it would not do to have none such in prison; so they will flourish with her till Decius bolts from the scene."

"The furies have her!" cried Gurta: "she is a Christian, my boy: I told you so, long ago."

"Callista a Christian!" answered Juba, "ha! ha! She and Agellius are going to make a match of it, of some sort or other. They're thinking of other things than paradise."

"She and the old priest, more likely, more likely," said Gurta. "He's in prison with her,—in the pit, as I trust."

"Your master has cheated you for once, old woman," said Juba.

Gurta looked at him fiercely, and seemed waiting for his explanation. He began singing:

"She wheedled and coaxed, but he was no fool;
He 'd be his own master, he 'd not be her tool;
Not the little black moor should send him to school.

"She foamed and she cursed, — 't was the same thing to
him;
She laid well her trap; but he carried his whim: —
The priest scuffled off, safe in life and in limb."

Gurta was almost suffocated with passion. "Cyprianus has not escaped, boy?" she asked at length.

"I got him off," said Juba, undauntedly.

A shade, as of Erebus,* passed over the witch's face; but she remained quite silent.

"Mother, I am my own master," he continued.
"I must break your assumption of superiority. I'm not a boy, though you call me so. I'll have my own way. Yes, I saved Cyprianus. You're a blood-thirsty old hag! Yes, *I've* seen your secret doings. Did not I catch you the other day, practicing on that little child? You had nailed him up by hands and feet against the tree, and were cutting him to pieces at your leisure, as he quivered and shrieked the while. You were examining or using his liver for some of your black purposes. It's not in my line; but you gloated over it; and when he wailed,

you wailed in mimicry. You were panting with pleasure."

Gurta was still silent, and had an expression on her face, awful from the intensity of its malignity. She had uttered a low piercing whistle.

"Yes!" continued Juba, "you reveled in it. You chattered to the poor babe, when it screamed, as a nurse to an infant. You called it pretty names, and squeaked out your satisfaction each time you stuck it. You old hag! I'm not of your breed, though they say I am of your blood. *I don't fear you,*" he said, observing the expression of her countenance, "*I don't fear the immortal devil!*" And he continued his song:

"She beckoned the moon, and the moon came down;
The green earth shriveled beneath her frown;
But a man's strong will can keep his own."

While he was talking and singing, her call had been answered from the hut. An animal of some wonderful species had crept out of it, and proceeded to creep and crawl, mowing and twisting as it went, along the trees and shrubs which rounded the grass plot. When it came up to the old woman, it crouched at her feet, and then rose up upon its hind legs and begged. She took hold of the uncouth beast and began to fondle it in her arms, muttering something in its ear. At length, when Juba stopped for a moment in his song, she suddenly flung it right at him, with great force, saying, "Take

that!" She then gave utterance to a low inward laugh, and leaned herself back against the trunk of the tree under which she was sitting, with her knees drawn up almost to her chin.

The blow seemed to act on Juba as a shock on his nervous system, both from its violence and its strangeness. He stood still for a moment, and then, without saying a word, he turned away, and walked slowly down the hill, as if in a maze. Then he sat down. . . .

In an instant up he started again with a great cry, and began running at the top of his speed. He thought he heard a voice speaking in him; and, however fast he ran, the voice, or whatever it was, kept up with him. He rushed through the under-wood, trampling and crushing it under his feet, and scaring the birds and small game which lodged there. At last, exhausted, he stood still for breath, when he heard it say loudly and deeply, as if speaking with his own organs, "You cannot escape from yourself!" Then a terror seized him; he fell down and fainted away.

When his senses returned, his first impression was of something in him not himself. He felt it in his breathing; he tasted it in his mouth. The brook which ran by Gurta's encampment had by this time become a streamlet, though still shallow. He plunged into it; a feeling came upon him as if he ought to drown himself, had it been deeper. He rolled about in it, in spite of its flinty and rocky bed.

When he came out of it, his tunic sticking to him, he tore it off his shoulders, and let it hang round his girdle in shreds, as it might. The shock of the water, however, acted as a sedative upon him, and the coolness of the night refreshed him. He walked on for a while in silence.

Suddenly the power within him began uttering, by means of his organs of speech, the most fearful blasphemies, words embodying conceptions which, had they come into his mind, he might indeed have borne with patience before this, or uttered in bravado, but which now filled him with inexpressible loathing, and a terror to which he had hitherto been quite a stranger. He had always in his heart believed in a God, but he now believed with a reality and intensity utterly new to him. He felt it as if he saw Him; he felt there was a world of good and evil beings. He did not love the good, or hate the evil; but he shrank from the one, and he was terrified at the other; and he felt himself carried away, against his will, as the prey of some dreadful, mysterious power, which tyrannized over him. (*Calista*, chaps. xxiii, xxiv.)

Questions and Studies

Situation. Shifting of the viewpoint must be indicated to the reader directly or otherwise (cf. p. 29). See an instance in point in the picture of Gurta's hut. The situation not only provides a

background for the plot, but may also suggest the *mood* of the action. Does the description of Gurta's "drawing-room" in the woods suggest the mood of the subsequent action? How? *Character*. Analyze the characters of Gurta and Juba as far as made known. Note, in Gurta's case, the knowledge we get of her from her gruesome quarters in the woods, her conversation, her deeds. Is the portrayal of her consistent in all details? Is it graphic, so as to impress the imagination? "Concrete portrayal" is portrayal which shows us persons saying and doing characteristic things. Its method, therefore, is distinct from that indirect method which is satisfied merely to tell us characteristic things about the persons. Are the portrayals of Gurta and Juba concrete in this sense? *Dialogue*. Dialogue serves two ends: it forwards the plot and it portrays character. Are both ends served here? Is the dialogue interesting? lively? significant? *Plot*. Study carefully the elements of *suspense* and *climax*. Is interest roused and maintained? Is the action progressive? swift in movement? What incident forms the dramatic center of the action? Skillful handling of suspense and climax requires proper subordination of details. Is this principle looked to? *Style*. Sum up the characteristics of a typical narrative style and determine to what extent they are realized in this selection.

IV. THE NORTHMEN IN ENGLAND AND IRELAND

WE must enlarge on these Northmen,* from the course which their history takes in the sequel. Their chiefs, then, called the sea-kings, were the younger sons of the petty princes of Scandinavia, sent out to seek their fortunes and to win glory upon the wide ocean, with the outfit of a vessel and its equipments. They ravaged far and wide at will, and no retaliation on them was possible; for these pirates, unlike their more civilized brethren of Algiers or of Greece, had not a yard of territory, a town, or a fort, no property besides their vessels, no subjects but their crews. They were not allowed either to inherit or transmit the booty which these piratical expeditions collected. Such personal possessions, even to the gold and silver, were buried with the plunderer. Never to sleep under a smoke-burnished roof, never to fill the cup over the cheerful hearth, was their boast and their principle. If they drank, it was not for indulgence or for good company; but, by a degrading extravagance, to rival the beasts of prey and blood in their wild brutality. Their berserkirs, half madmen, half magicians, studied to imitate dogs, or wolves, or bears,

in their methods of attack, tearing off their clothes, howling, gnawing their armor, till they collapsed from the violence of their preternatural ferocity.

2. Though the sea was their element, they were equally prepared to avail themselves of the land, and equally at home upon it. They seemed to have a ubiquitous presence. As the lightning, the hurricane, or the plague sweeps through its inevitable circuit, or hurries along its capricious zigzag path, so these marauders were at one time lurking in the deep creek, and darting out upon the unsuspecting voyager, at another hurrying along the coast, making their sudden descent and as suddenly reëmbarking; and at another, landing, leaving their vessels, and running up the country. They had come and gone, and done their terrible work, before they could be encountered. Now they were on the German Sea, now in the Bay of Biscay, now in the Mediterranean. They were at Rouen,* at Amiens,* at Paris, on the Loire,* in Burgundy.* They were in Brittany,* in Aquitaine,* at Bordeaux.* They landed on the coast near Cadiz,* and faced the Moorish* monarch in three battles. Then, again, they were at Holland, on the Walcheren,* at Cambray,* at Hainault,* at Louvain,* and other parts of Belgium. They set fire to the villages and to the crops; they massacred the peasantry; they crucified, they impaled; they spitted infants on their lances; cruelty was one of the glories of their warfare.

3. But England and Ireland, as first meeting them in their descent to the South, bore the brunt of their fury. The two islands could not escape the common lot; ruin had overtaken the Continent in the earlier centuries, and now their turn was come. It is scarcely necessary to trace out the particulars of that awful visitation, under which two nations, who had been rivals in saintly memories, became rivals also in the depth of a spiritual degradation; a degradation which made them reckless and desperate, and ungrateful to the record of God's past mercies and their fathers' noble deeds. England for two hundred and fifty years, and Ireland for an additional hundred, were the prey, the victims, the bond-slaves of these savage Northmen. What happened to one country, happened on the whole to the other; and what we have already said of their foe in his descent upon other countries, might enable us to compose a history of his dealings with these, though no chronicle remain to tell it. The Northman pillaged the great monastery of Banchor,* and slaughtered or scattered its inmates; he burned Armagh* and its cathedral; he burned Ferns,* and Kildare* with its famous church; he sacked Cork;* he wasted the whole of Connaught.* He cast his anchors in the Boyne* and Liffey,* and then spread his devastations inland over the plains through which those rivers flow, plundering churches, monasteries, villages, and carrying off the flocks and herds as booty. In the long course of years no

part of the island escaped; bishops were put to death, sacred vessels profaned and carried off, libraries destroyed. When at length the miserable population submitted from mere exhaustion, and when war seemed at an end, for resistance was impossible, and provisions were consumed, then the invading tribes quarreled with each other, and a new course of conflicts and devastations followed.

4. As to England, who does not know the terrible epic, so it may be called, of the eighth and ninth centuries? How Ragnar* Lodbrog, in opposition to his wife Aslauga's counsel, built two large ships in his pride, which were useless in the hour of defeat, when swiftness of flight was as necessary to him as vigor in attack; and how these clumsy vessels were wrecked on the Northumbrian* coast, and Ragnar taken prisoner; and lastly, how the barbarous Ella,* the prince of the district, doomed his fallen enemy to die in prison by the stings of venomous snakes? His *Quida*, or death-song, as he is supposed to sing it in his dungeon, is preserved, and traces out the history of those savage exploits which were his sole comfort when he was giving up his soul to his Maker. Fifty-one times, as he recounts, had he rallied his people around his uplifted lance; and he died in the joyful thought that his sons would avenge him. He was not wrong in that belief. Alfred* was a youth of nineteen in his brother's court, when the news came that eight kings and twenty earls, or relations or friends of Ragnar,

headed by three of his sons, of whom the cruel Ingwar and Hubba were two, had landed on the east coast. They moved to York,* gained possession of Ella, split him into the form of a spread eagle, and rubbed salt into his wounds. Next they got possession of Nottingham.* Then they were back again into Lincolnshire,* desolating and destroying the whole face of the country. They burned the famous abbeys Bardeney* and Croyland,* and tortured and murdered the monks. Then they went to Peterborough* and to Ely,* where the nuns, according to the well-known history, mutilated their faces to preserve their honor. Then they fought, defeated, captured, tortured, and martyred St. Edmund.* Next they got possession of Reading.* We mention these familiar facts not for their own sake, but to illustrate that fearful celerity and almost caprice of locomotion, with which they rushed to and fro about the country. At Reading they were met by Alfred, who shortly after succeeded to the throne of Wessex,* and who in the first year of his royal power fought eight pitched battles with them. Such is our introduction to the romantic history of that celebrated king. (*The Northmen and Normans in England and Ireland in Historical Sketches*, vol. iii, pp. 268-272.)

Questions and Studies

In description of character, as elsewhere, Newman is concrete. Study §§ 1 and 2 for definite, con-

crete details. Though §§ 2, 3, and 4 are narrative in form, they are meant to illustrate certain traits of Northman warfare. "We mention these familiar facts not for their own sake, but to illustrate that fearful celerity and almost caprice of locomotion, with which they rushed to and fro about the country" (§ 4). To what type of discourse, then, do these paragraphs belong (in scope or purpose)? Observe the wealth of proper names. What do they add to the narrative? What suggestion is there in the rapid movement of the sentences in §§ 2, 3, and 4? "Alfred was a youth of nineteen, etc." (§ 4). To what is the quick, accelerated movement of this passage due? Would you describe the style as vivid? Analyze the notion of "vividness" in style and determine for yourself the conditions on which it depends.

V. THE DEATH OF ST. BEDE

HERE the beautiful character in life and death of St. Bede* naturally occurs to the mind, who is, in his person and his writings, as truly the pattern of a Benedictine, as is St. Thomas* of a Dominican; and with an extract from the letter of Cuthbert* to Cuthwin concerning his last hours, which, familiarly as it is known, is always pleasant to read, I break off my subject for the present.

“He was exceedingly oppressed,” says Cuthbert of St. Bede, “with shortness of breathing, though without pain, before Easter Day, for about a fortnight; but he rallied, and was full of joy and gladness, and gave thanks to Almighty God day and night, and every hour, up to Ascension Day; and he gave us, his scholars, daily lectures, and passed the rest of the day in singing the Psalms, and the night, too, in joy and thanksgiving, except the scanty time which he gave to sleep. And as soon as he woke he was busy in his customary way, and he never ceased, with uplifted hands, giving thanks to God. I solemnly protest, never have I seen or heard of anyone who was so diligent in thanksgiving.

“He sang that sentence of the Blessed Apostle Paul, ‘It* is a dreadful thing to fall into the hands

of the Living God,' and many other passages of Scripture, in which he warned us to shake off the slumber of the soul, by anticipating our last hour. And he sang some verses of his own in English also, to the effect that no one could be too well prepared for his end, viz., in calling to mind, before he departs hence, what good or evil he has done, and how his judgment will lie. And he sang too the antiphons, of which one is, 'O* King of glory, Lord of Angels, who this day hast ascended in triumph above all the heavens, leave us not orphans, but send the promise of the Father upon us, the Spirit of Truth. Alleluia.' And when he came to the words, 'leave us not orphans,' he burst into tears, and wept much. He said, too, 'God* scourgeth every son whom He receiveth' and, with St. Ambrose,* 'I have not so lived as to be ashamed to have been among you, nor do I fear to die, for we have a good Lord.'

"In those days, besides our lectures and the Psalmody, he was engaged in two works; he was translating into English the Gospel of St. John, as far as the words, 'But* what are these among so many' and some extracts from the 'Notæ* of Isidore.' On the Tuesday before Ascension Day, he began to suffer still more in his breathing, and his feet were slightly swollen. However, he went through the day, dictating cheerfully, and he kept saying from time to time, 'Take down what I say quickly, for I know not how long I am to last, or whether my Maker will not take me soon.' He

seemed to us to be quite aware of the time of his going, and he passed that night in giving of thanks, without sleeping. As soon as morning broke, that is on the Wednesday, he urged us to make haste with the writing which he had begun. We did so till nine o'clock, when we walked in procession with the Relics of the Saints, according to the usage of that day. But one of our party said to him, 'Dearest Master, one chapter is still wanting; can you bear our asking you about it?' He answered, 'I can bear it; take your pen and be ready, and write quickly.' At three o'clock he said to me, 'Run fast, and call our priests, that I may divide among them some little gifts, which I have in my box.' When I had done this in much agitation, he spoke to each, urging and entreating them all to make a point of saying masses and prayers for him. Thus he passed the day in joy until the evening, when the above-named youth said to him, 'Dear master, there is yet one sentence not written!' He answered, 'Write quickly.' Presently the youth said, 'Now it is written'; he replied, 'Good, thou hast said the truth, *consummatum* est*; take my head into thy hands, for it is very pleasant to me to sit facing my old praying place, and thus to call upon my Father.' And so, on the floor of his cell, he sang, 'Glory be to the Father, Son, and Holy Ghost,' and just as he had said, 'Holy Ghost' he breathed his last, and went to the realms above." (*Mission of St. Benedict in Historical Sketches*, vol. ii, p. 428.)

Questions and Studies

This passage forms the conclusion of Newman's essay on *The Mission of St. Benedict*, written in 1858. It gives us what is apparently Newman's own translation or paraphrase of Cuthbert's letter to Cuthwin. Other versions of the same letter may be found in the Bohn edition of Bede's *Ecclesiastical History* and in Butler's *Lives of the Saints*, May 27.

Does the narrative show suspense and climax? unity? How is unity safeguarded? Is there proper massing of details? Note the repeated "ands." What effect have they on the style of the passage? Is the effect of the passage due to the incidents themselves or to the manner in which they are told or to both? Do you find the narrative interesting? If so, what do you think makes it interesting?

In composition, as in every other art, success begins with imitation. (Read the excellent Introduction to *Imitation and Analysis* by F. P. Donnelly, S.J. (Allyn and Bacon). But a word of caution is necessary. Literary imitation of the right kind does not aim at reproducing the intimately personal traits of another's writing. It aims rather to make another's writing yield up under close scrutiny and analysis certain laws, principles, methods, and devices of expression of which no writer has a monopoly, but which lie at the very root of all effective speech. Classic literature has other and better uses than to supply the student with models of good writing, but the student of composition as such turns to classic literature precisely because it realizes with obvious success

those very laws and methods of expression which he himself must attend to in the presentation of his own thought under penalty of failure. From Selections I-V may be gathered practical hints regarding such elements of narrative writing as *suspense* and *climax* (II, III), *unity of treatment* (I), *background* (III), *character-portrayal* (III, IV, V), *dialogue* (III, V), *vividness of style* (II, III), *accelerated movement of style* (IV).

B. DESCRIPTION

1. **Definition.** Description is a *form of discourse which pictures individual, concrete objects, material or spiritual*. Note the terms of this definition:

(a) *Pictures.* Description is portrayal by means of words, as painting is portrayal by means of color. Hence the perfect analogy between literary description and the pictorial arts. Problems of scale, viewpoint, perspective, light and shadow, selection of details, etc., confront the word-artist just as they do the painter.

(b) *Individual, Concrete Objects.* Exposition deals with types, classes, general ideas and objects; in other words, it deals with things, not precisely as they strike the senses, but as modified by various processes of mental abstraction and classification. Description, on the other hand, is an attempt to fix in words the very aspect or outward seeming of an object as it impresses the eye or ear or other sense. Therefore description looks to the individual, exposition, to the type. One exception must be noted. Language can attempt to give a meaning

or interpretation to a concrete thing. In this case, though one deals with the concrete, the result is *exposition*, not *description*.

(c) *Material or Spiritual*. All concrete objects are not material. A man's character is a thing individual, concrete, and also spiritual. Character, therefore, or a particular virtue or vice or mental state in an individual or any other immaterial reality may be an object of description.

2. **Types.** (a) *Description by Inventory*. An accurate, mechanical enumeration of details without literary embellishment. This is the type of description ordinarily met with in guide-books, catalogues, text-books, encyclopedias, etc.

(b) *Description by Impression*. Here the aim is to reproduce in words the dominant impression made on the observer by the object or scene before him. Looking out, for example, over a stretch of bleak, uninviting country, I may sum up all my impressions in the one fundamental note of *cheerlessness*. If now I proceed to describe the scene with the design that my word-picture of it impress others as the reality impressed me, I shall embody in my description chiefly such details as heighten the impression of *cheerlessness*, while details that make for other effects will be excluded. Impressionistic portrayal is, then, necessarily personal and subjective and as such lends itself at once to literary treatment.

(c) *Description by Suggestion*. A few details,

but these of high connotative or suggestive power, make up the portrayal. The virtue of suggestion as a literary method lies in the stimulus it affords the imagination, which responds by automatically conjuring up images, sensations, past experiences, etc., linked by subtle bonds of association with the few explicit details set down on paper. Because the imagination is thus engaged, the result is a vividness of portrayal not often realized when details are multiplied. Classic instances of this type of description are found in Coleridge's *Ancient Mariner*:

“All in a hot and copper sky
The bloody sun at noon
Right up above the ship did stand
No bigger than the moon.”

3. **Problems.** Three problems are before us when we describe,—those of (a) *viewpoint*, (b) *outline* or *fundamental image*, and (c) *choice of details*.

(a) *Point of View.* The landscape-painter, before starting to put a scene on canvas, first selects his point of view. In like manner the portrayer in words must take up and retain some definite viewpoint with reference to the object described; otherwise there is no unity of portrayal, no clear and consistent picture. Still, a shift of viewpoint may be legitimate and even necessary at times, as in describing the interior of a house; but directly or indirectly, the shift must be brought to the reader's notice.

(b) *Fundamental Image*. Answering to a rough outline map in geography, some one broad, outstanding trait of the object portrayed is seized upon to serve as a setting or framework for the rest of the description. Such broad, outstanding trait may not easily be found, nor is the presence of it essential to good description. Sometimes by fundamental image is understood merely the first or general impression which the object or scene makes upon the observer.

(c) *Choice of Details*. This will be conditioned by the point of view, by the fundamental image, and especially by the unity of impression which the writer seeks to create. It is plain that all the knowable particulars of a given object cannot be embodied in a description. A selection must be made in accordance with a principle of choice.

4. **Style**. Success in descriptive writing is very much a matter of choice of words. The *picturing* resources of language must be drawn upon. Such are: (a) the epithet or descriptive adjective — “better than pages of inventory description when vividness of conception is needed” (Genung); (b) figures, as simile, metaphor, personification, metonymy, etc.; (c) the various sound-effects of words, as melody, rhythm, alliteration, etc.

Therefore *picturesqueness* or *vividness* is the typical quality of good descriptive writing.

VI. ATTICA

A CONFINED triangle, perhaps fifty miles its greatest length, and thirty its greatest breadth; two elevated rocky barriers meeting at an angle; three prominent mountains, commanding the plain,—Parnes,* Pentelicus,* and Hymettus;* an unsatisfactory soil; some streams, not always full;—such is about the report which the agent of a London Company would have made of Attica.* He would report that the climate was mild, the hills were limestone; there was plenty of good marble; more pasture land than at first survey might have been expected, sufficient certainly for sheep and goats; fisheries productive; silver mines once, but long since worked out; figs fair; oil first-rate; olives in profusion. But what he would not think of noting down was, that that olive tree was so choice in nature and so noble in shape that it excited a religious veneration, and that it took so kindly to the light soil as to expand into woods upon the open plain, and to climb up and fringe the hills. He would not think of writing word to his employer how that clear air, of which I have spoken, brought out, yet blended and subdued, the colors on the marble, till they had a softness and harmony, for

all their richness, which in a picture looks exaggerated, yet is after all within the truth. He would not tell how that same delicate and brilliant atmosphere freshened up the pale olive, until the olive forgot its monotony, and its cheek glowed like the arbutus or beech of the Umbrian* hills. He would say nothing of the thyme and thousand fragrant herbs which carpeted Hymettus; he would hear nothing of the hum of its bees, nor take much account of the rare flavor of its honey, since Gozo* and Minorca* were sufficient for the English demand. He would look over the Ægean* from the height he had ascended; he would follow with his eye the chain of islands, which, starting from the Sunian* headland, seemed to offer the fabled divinities of Attica, when they would visit their Ionian* cousins, a sort of viaduct thereto across the sea; but that fancy would not occur to him, nor any admiration of the dark violet billows with their white edges down below; nor of those graceful, fan-like jets of silver upon the rocks, which slowly rise aloft like water spirits from the deep, then shiver and break, and spread and shroud themselves, and disappear, in a soft mist of foam; nor of the gentle, incessant heaving and panting of the whole liquid plain; nor of the long waves, keeping steady time, like a line of soldiery, as they resound upon the hollow shore—he would not deign to notice that restless living element at all, except to bless his stars that he was not upon it. Nor the distinct

detail, nor the refined coloring, nor the graceful outline and roseate golden line of the jutting crags, nor the bold shadows cast from Otus* or Laurium* by the declining sun — our agent of a mercantile firm would not value these matters even at a low figure. Rather we must turn for the sympathy we seek to yon pilgrim student, come from a semi-barbarous land to that small corner of the earth, as to a shrine, where he might take his fill of gazing on those emblems and coruscations of invisible, unoriginate perfection. It was that stranger from a remote province, from Britain* or from Mauritania,* who in a scene so different from that of his chilly, woody swamps or of his fiery, choking sands, learned at once what a real University must be, by coming to understand the sort of country which was its suitable home. (*Historical Sketches*, vol. iii, p. 20.)

Questions and Studies

What type of description does the passage, as a whole, illustrate? Justify your answer. Is there any instance of *description by inventory*? Indicate, if possible, a fundamental image or its equivalent. (Recall that a fundamental image is either some broad, inclusive trait serving the purpose of a framework or core for the details of the description, or else the first or general impression made by the object to be described.) What feature of Attica does the author emphasize as the most significant?

Is the point of view fixed or shifting? Why does the agent of the London Company fail to appreciate certain aspects of the country? Why do these same aspects appeal to the pilgrim student? What do you think of the contrasted viewpoints of the London agent and the pilgrim student as a descriptive device?

Unity. Any irrelevant or useless details? *Coherence.* Are the details ordered according to a principle or plan? *Mass or Emphasis.* Is the placing of the details *effective*, i.e., with reference to the impression which the writer wishes to convey? A well-massed description will require, among other things, that beginning and end be such as to impress the reader.

Discuss the use of epithet, of imagery, of rhythm. Do these elements help the description to realize its purpose and in what way?

VII. SICCA VENERIA

1. IN no province of the vast Roman empire, as it existed in the middle of the third century, did nature wear a richer or a more joyous garb than she displayed in Proconsular Africa, a territory of which Carthage was the metropolis, and Sicca might be considered the center. The latter city, which was the seat of a Roman colony, lay upon a precipitous or steep bank, which led up along a chain of hills to a mountainous tract in the direction of the north and east. In striking contrast with this wild and barren region was the view presented by the west and south, where for many miles stretched a smiling champaign, exuberantly wooded, and varied with a thousand hues, till it was terminated at length by the successive tiers of the Atlas, and the dim and fantastic forms of the Numidian* mountains. The immediate neighborhood of the city was occupied by gardens, vineyards, cornfields, and meadows, crossed or encircled here by noble avenues of trees or the remains of primeval forests, there by the clustering groves which wealth and luxury had created. This spacious plain, though level when compared with the northern heights by which the city was backed, and the peaks and crags

which skirted the southern and western horizon, was discovered, as light and shadow traveled with the sun, to be diversified with hill and dale, upland and hollow; while orange gardens, orchards, olive and palm plantations held their appropriate sites on the slopes or the bottoms. Through the mass of green, which extended still more thickly from the west round to the north, might be seen at intervals two solid causeways tracking their persevering course to the Mediterranean coast, the one to the ancient rival of Rome, the other to Hippo* Regius in Numidia. Tourists might have complained of the absence of water from the scene; but the native peasant would have explained to them that the eye alone had reason to be discontented, and that the thick foliage and the uneven surface did but conceal what mother earth with no niggard bounty supplied. The Bagradas,* issuing from the spurs of the Atlas, made up in depth what it wanted in breadth of bed, and plowed the rich and yielding mold with its rapid stream, till, after passing Sicca in its way, it fell into the sea near Carthage. It was but the largest of a multitude of others, most of them tributaries to it, deepening as much as they increased it. While channels had been cut from the larger rills for the irrigation of the open land, brooks, which sprang up in the gravel which lay against the hills, had been artificially banked with cut stones or paved with pebbles; and, where neither springs nor rivulets were to be found, wells

had been dug, sometimes to the vast depth of as much as 200 fathoms, with such effect that the spurting column of water had in some instances drowned the zealous workmen who had been the first to reach it. And, while such were the resources of less favored localities or seasons, profuse rains descended over the whole region for one half of the year, and the thick summer dews compensated by night for the daily tribute extorted by an African sun.

2. At various distances over the undulating surface, and through the woods, were seen the villas and the hamlets of that happy land. It was an age when the pride of architecture had been indulged to the full; edifices, public and private, mansions and temples, ran off far away from each market-town or borough, as from a center, some of stone or marble, but most of them of that composite of fine earth, rammed tight by means of frames, for which the Saracens were afterwards famous, and of which specimens remain to this day, as hard in surface, as sharp at the angles, as when they first were finished. Every here and there, on hill or crag, crowned with basilicas and temples, radiant in the sun, might be seen the cities of the province or of its neighborhood, Thibursicumbur, Thugga, Laribus, Siguessa, Sufetula, and many others; while in the far distance, on an elevated table-land under the Atlas, might be discerned the Colonia* Scillitana, famous about fifty years before the date of

which we write for the martyrdom of Speratus* and his companions, who were beheaded at the order of the proconsul for refusing to swear by the genius of Rome and the emperor.

3. If the spectator now takes his stand, not in Sicca itself, but about a quarter of a mile to the southeast, on the hill or knoll on which was placed the cottage of Agellius, the city itself will enter into the picture. Its name, Sicca Veneria, if it be derived from the Sochothbenoth,* or "tents of the daughters," mentioned by the inspired writer as an object of pagan worship in Samaria, shows that it owed its foundation to the Phœnician colonists of the country. At any rate the Punic* deities retained their hold upon the place; the temples of the Tyrian Hercules* and of Saturn, the scene of annual human sacrifices, were conspicuous in its outline, though these and all other religious buildings in it looked small beside the mysterious antique shrine devoted to the sensual rites of the Syrian Astarte. Public baths and a theater, a capitol, imitative of Rome, a gymnasium, the long outline of a portico, an equestrian statue in brass of the Emperor Severus,* were grouped together above the streets of a city, which, narrow and winding, ran up and down across the hill. In its center an extraordinary spring threw up incessantly several tons of water every minute, and was inclosed by the superstitious gratitude of the inhabitants with the peristylum of a sacred place. At the extreme back, towards the

north, which could not be seen from the point of view where we last stationed ourselves, there was a sheer descent of rock, bestowing on the city, when it was seen at a distance on the Mediterranean side, the same bold and striking appearance which attaches to Castro Giovanni, the ancient Enna, in the heart of Sicily.

4. And now, withdrawing our eyes from the panorama, whether in its distant or nearer objects, if we would at length contemplate the spot itself from which we have been last surveying it, we shall find almost as much to repay attention, and to elicit admiration. We stand in the midst of a farm of some wealthy proprietor, consisting of a number of fields and gardens, separated from each other by hedges of cactus or the aloe. At the foot of the hill, which sloped down on the side furthest from Sicca to one of the tributaries of the rich and turbid river of which we have spoken, a large yard or garden, intersected with a hundred artificial rills, was devoted to the cultivation of the beautiful and odoriferous *khennah*.* A thick grove of palms seemed to triumph in the refreshment of the water's side, and lifted up their thankful boughs towards heaven. The barley harvest in the fields which lay higher up the hill was over, or at least was finishing; and all that remained of the crop was the incessant and importunate chirping of the *cicadae*,* and the rude booths of reeds and bul-rushes, now left to wither, in which the peasant

boys found shelter from the sun, while in an earlier month they frightened from the grain the myriads of linnets, goldfinches, and other small birds who, as in other countries, contested with the human proprietor the possession of it. On the southwestern slope lies a neat and carefully dressed vineyard, the vine-stakes of which, dwarfish as they are, already cast long shadows on the eastern side. Slaves are scattered over it, testifying to the scorching power of the sun by their broad *petasus*,* and to its oppressive heat by the scanty *subligarium** which reached from the belt or girdle to the knees. They are engaged in cutting off useless twigs to which the last showers of spring have given birth, and are twisting those which promise fruit into positions where they will be safe both from the breeze and from the sun. Everything gives token of that gracious and happy season which the great Latin poets have hymned in their beautiful but heathen strains; when, after the heavy rains, and raw mists, and piercing winds, and fitful sun-gleams of a long six months, the mighty mother manifests herself anew, and pours out the resources of her innermost being for the life and enjoyment of every portion of the vast whole. (*Callista*, chap. i.)

Questions and Studies

What impression does the writer wish to convey by the description as a whole? In view of this im-

pression, are the details well chosen? (Some analysis of the details will here be necessary.) What relation does the opening sentence bear to the rest of the description? Sketch on paper the relative positions of the principal objects or points of interest in the picture. The aim of description, as a literary type, is to suggest clear mental pictures. Does this description enable you to form a clear mental picture of Sicca and its neighborhood?

Unity. Apply the usual tests. Note the careful unity of the paragraphs. *Coherence.* Discuss the successive viewpoints, their principle of arrangement, the devices employed in passing from one to another, etc. Are the details always consistent with their respective viewpoints? *Emphasis.* Why is the country about Sicca described first? Why are farm and vineyard described last? Are these *emphatic* arrangements? Test the beginning of the paragraphs for paragraph-emphasis.

Make a written outline of the description, distinguishing the various viewpoints and the more important objects seen from each.

VIII. THE LOCUST PLAGUE

1. His [Juba's] finger was directed to a spot where, amid the thick foliage, the gleam of a pool or of a marsh was visible. The various waters round about issuing from the gravel, or drained from the nightly damps, had run into a hollow, filled with the decaying vegetation of former years, and were languidly filtered out into a brook, more healthy than the vast reservoir itself. Its banks were bordered with a deep, broad layer of mud, a transition substance between the rich vegetable matter which it once had been, and the multitudinous world of insect life which it was becoming. A cloud or mist at this time was hanging over it, high in air. A harsh and shrill sound, a whizzing or a chirping, proceeded from that cloud to the ear of the attentive listener. What these indications portended was plain. "There," said Juba, "is what will tell more against you than imperial edict, informer, or proconsular apparitor; and no work of mine."

2. He turned down the bank and disappeared. Agellius and his guest looked at each other in dismay. "It is the locusts," they whispered to each other as they went back into the cottage.

3. The plague of locusts, one of the most awful visitations to which the countries included in the Roman empire were exposed, extended from the Atlantic to Ethiopia, from Arabia to India, and from the Nile and Red Sea to Greece and the north of Asia Minor. Instances are recorded in history of clouds of the devastating insect crossing the Black Sea to Poland, and the Mediterranean to Lombardy. It is as numerous in its species as it is wide in its range of territory. Brood follows brood, with a sort of family likeness, yet with distinct attributes, as we read in the prophets of the Old Testament, from whom Bochart* tells us it is possible to enumerate as many as ten kinds. It wakens into existence and activity as early as the month of March; but instances are not wanting, as in our present history, of its appearance as late as June. Even one flight comprises myriads upon myriads passing imagination, to which the drops of rain or the sands of the sea are the only fit comparison; and hence it is almost a proverbial mode of expression in the East (as may be illustrated by the sacred pages to which we just now referred), by way of describing a vast invading army, to liken it to the locusts. So dense are they, when upon the wing, that it is no exaggeration to say they hide the sun, from which circumstance indeed their name in Arabic is derived. And so ubiquitous are they when they have alighted on the earth, that they simply cover or clothe its surface.

4. This last characteristic is stated in the sacred account of the plagues* of Egypt, where their faculty of devastation is also mentioned. The corrupting fly and the bruising and prostrating hail preceded them in the series of visitations, but *they* came to do the work of ruin more thoroughly. For not only the crops and fruits, but the foliage of the forest itself, nay, the small twigs and the bark of the trees are the victims of their curious and energetic rapacity. They have been known even to gnaw the door-posts of the houses. Nor do they execute their task in so slovenly a way, that, as they have succeeded other plagues, so they may have successors themselves. They take pains to spoil what they leave. Like the Harpies,* they smear everything that they touch with a miserable slime, which has the effect of a virus in corroding, or, as some say, in scorching and burning. And then, perhaps, as if all this were little, when they can do nothing else, they die; as if out of sheer malevolence to man, for the poisonous elements of their nature are then let loose and dispersed abroad, and create a pestilence; and they manage to destroy many more by their death than in their life.

5. Such are the locusts, — whose existence the ancient heretics brought forward as their palmary proof that there was an evil creator, and of whom an Arabian writer shows his national horror, when he says that they have the head of a horse, the eyes of an elephant, the neck of a bull, the horns of a

stag, the breast of a lion, the belly of a scorpion, the wings of an eagle, the legs of a camel, the feet of an ostrich, and the tail of a serpent.

6. And now they are rushing upon a considerable tract of that beautiful region of which we have spoken with such admiration. The swarm to which Juba pointed grew and grew till it became a compact body, as much as a furlong square; yet it was but the vanguard of a series of similar hosts, formed one after another out of the hot mold or sand, rising into the air like clouds, enlarging into a dusky canopy, and then discharged against the fruitful plain. At length the huge innumerable mass was put into motion, and began its career, darkening the face of day. As became an instrument of divine power, it seemed to have no volition of its own; it was set off, it drifted, with the wind, and thus made northwards, straight for Sicca. Thus they advanced, host after host, for a time wafted on the air, and gradually declining to the earth, while fresh broods were carried over the first, and neared the earth, after a longer flight, in their turn. For twelve miles did they extend from front to rear, and their whizzing and hissing could be heard for six miles on every side of them. The bright sun, though hidden by them, illumined their bodies, and was reflected from their quivering wings; and as they heavily fell earthward, they seemed like the innumerable flakes of a yellow-colored snow. And like snow did they descend, a living carpet, or rather pall,

upon fields, crops, gardens, copses, groves, orchards, vineyards, olive woods, orangeries, palm plantations, and the deep forests, sparing nothing within their reach, and where there was nothing to devour, lying helpless in drifts, or crawling forward obstinately, as they best might, with the hope of prey. They could spare their hundred thousand soldiers twice or thrice over, and not miss them; their masses filled the bottoms of the ravines and hollow ways, impeding the traveler as he rode forward on his journey, and trampled by thousands under his horse-hoofs. In vain was all this overthrow and waste by the roadside; in vain their loss in river, pool, and watercourse. The poor peasants hastily dug pits and trenches as their enemy came on; in vain they filled them from the wells or with lighted stubble. Heavily and thickly did the locusts fall; they were lavish of their lives; they choked the flame and the water, which destroyed them the while, and the vast living hostile armament still moved on.

7. They moved right on like soldiers in their ranks, stopping at nothing, and straggling for nothing; they carried a broad furrow or wheal all across the country, black and loathsome, while it was as green and smiling on each side of them and in front, as it had been before they came. Before them, in the language of prophets, was a paradise, and behind them a desert. They are daunted by nothing; they surmount walls and hedges, and en-

ter inclosed gardens or inhabited houses. A rare and experimental vineyard has been planted in a sheltered grove. The high winds of Africa will not commonly allow the light trellis or the slim pole; but here the lofty poplar of Campania* has been possible, on which the vine plant mounts so many yards into the air that the poor grape-gatherers bargain for a funeral pile and a tomb as one of the conditions of their engagement. The locusts have done what the winds and lightning could not do, and the whole promise of the vintage, leaves and all, is gone, and the slender stems are left bare. There is another yard, less uncommon, but still tended with more than common care; each plant is kept within due bounds by a circular trench round it, and by upright canes on which it is to trail; in an hour the solicitude and long toil of the vine-dresser are lost, and his pride humbled. There is a smiling farm; another sort of vine, of remarkable character, is found against the farmhouse. This vine springs from one root, and has clothed and matted with its many branches the four walls. The whole of it is covered thick with long clusters, which another month will ripen. On every grape and leaf there is a locust. Into the dry caves and pits, carefully strewed with straw, the harvest-men have (safely, as they thought just now) been lodging the far-famed African wheat. One grain or root shoots up into ten, twenty, fifty, eighty, nay, three or four hundred stalks; sometimes the stalks

have two ears apiece, and these shoot off into a number of lesser ones. These stores are intended for the Roman populace, but the locusts have been beforehand with them. The small patches of ground belonging to the poor peasants up and down the country, for raising the turnips, garlic, barley, watermelons, on which they live, are the prey of these glutton invaders as much as the choicest vines and olives. Nor have they any reverence for the villa of the civic decurion* or the Roman official. The neatly arranged kitchen garden, with its cherries, plums, peaches, and apricots, is a waste; as the slaves sit round, in the kitchen in the first court, at their coarse evening meal, the room is filled with the invading force, and news comes to them that the enemy has fallen upon the apples and pears in the basement, and is at the same time plundering and sacking the preserves of quince and pomegranate, and reveling in the jars of precious oil of Cyprus and Mendes* in the store-rooms.

8. They come up to the walls of Sicca, and are flung against them into the ditch. Not a moment's hesitation or delay; they recover their footing, they climb up the wood or stucco, they surmount the parapet, or they have entered in at the windows, filling the apartments, and the most private and luxurious chambers, not one or two, like stragglers at forage or rioters after a victory, but in order of battle, and with the array of an army. Choice plants or flowers about the impluvia* and xysti,* for or-

nement or refreshment, myrtles, oranges, pomegranates, the rose and the carnation, have disappeared. They dim the bright marbles of the walls and the gilding of the ceilings. They enter the triclinium in the midst of the banquet; they crawl over the viands and spoil what they do not devour. Unrelaxed by success and by enjoyment, onward they go; a secret mysterious instinct keeps them together, as if they had a king over them. They move along the floor in so strange an order that they seem to be a tessellated pavement themselves, and to be the artificial embellishment of the place; so true are their lines, and so perfect is the pattern they describe. Onward they go, to the market, to the temple sacrifices, to the bakers' stores, to the cookshops, to the confectioners, to the druggists; nothing comes amiss to them; wherever man has aught to eat or drink, there are they, reckless of death, strong of appetite, certain of conquest.

9. They have passed on; the men of Sicca sadly congratulate themselves, and begin to look about them, and to sum up their losses. Being the proprietors of the neighboring districts, and the purchasers of its produce, they lament over the devastation, not because the fair country is disfigured, but because income is becoming scanty, and prices are becoming high. How is a population of many thousands to be fed? where is the grain, where the melons, the figs, the dates, the gourds, the beans, the grapes, to sustain and solace the multitudes in

their lanes, caverns, and garrets? This is another weighty consideration for the class well-to-do in the world. The taxes too, and contributions, the capitation tax, the percentage upon corn, the various articles of revenues due to Rome, how are they to be paid? How are cattle to be provided for the sacrifices and the tables of the wealthy? One-half, at least, of the supply of Sicca is cut off. No longer slaves are seen coming into the city from the country in troops with their baskets on their shoulders, or beating forward the horse, or mule, or ox, overladen with its burden, or driving in the dangerous cow or the unresisting sheep. The animation of the place is gone; a gloom hangs over the Forum; and if its frequenters are still merry, there is something of sullenness and recklessness in their mirth. The gods have given the city up; something or other has angered them. Locusts, indeed, are no uncommon visitation, but at an earlier season. Perhaps some temple has been polluted, or some unholy rite practiced, or some secret conspiracy has spread.

10. Another and a still worse calamity. The invaders, as we have already hinted, could be more terrible still in their overthrow than in their ravages. The inhabitants of the country had attempted, where they could, to destroy them by fire and water. It would seem as if the malignant animals had resolved that the sufferers should have the benefit of this policy to the full; for they had not got more than twenty miles beyond Sicca when they suddenly

sickened and died. When they thus had done all the mischief they could by their living, when they thus had made their foul maws the grave of every living thing, next they died themselves, and made the desolated land their own grave. They took from it its hundred forms and varieties of beautiful life, and left it their own fetid and poisonous carcasses in payment. It was a sudden catastrophe; they seemed making for the Mediterranean, as if, like other great conquerors, they had other worlds to subdue beyond it; but, whether they were over-gorged or struck by some atmospheric change, or that their time was come and they paid the debt of nature, so it was that suddenly they fell, and their glory came to nought, and all was vanity to them as to others, and "their* stench rose up, and their corruption rose up, because they had done proudly."

II. The hideous swarms lay dead in the moist steaming underwoods, in the green swamps, in the sheltered valleys, in the ditches and furrows of the fields, amid the monuments of their own prowess, the ruined crops and the dishonored vineyards. A poisonous element, issuing from their remains, mingled with the atmosphere, and corrupted it. The dismayed peasant found that a plague had begun; a new visitation, not confined to the territory which the enemy had made its own, but extending far and wide, as the atmosphere extends, in all directions. Their daily toil, no longer claimed by the fruits of

the earth, which have ceased to exist, is now devoted to the object of ridding themselves of the deadly legacy which they have received in their stead. In vain; it is their last toil; they are digging pits, they are raising piles, for their own corpses, as well as for the bodies of their enemies. Invader and victim lie in the same grave, burn in the same heap; they sicken while they work, and the pestilence spreads. A new invasion is menacing Sicca, in the shape of companies of peasants and slaves, with their employers and overseers, nay, the farmers themselves and proprietors, the panic having broken the bonds of discipline, rushing thither from famine and infection as to a place of safety. The inhabitants of the city are as frightened as they, and more energetic. They determine to keep them at a distance; the gates are closed; a strict *cordon* is drawn; however, by the continued pressure, numbers contrive to make an entrance, as water into a vessel, or light through the closed shutters, and anyhow the air cannot be put in quarantine; so the pestilence has the better of it, and at last appears in the alleys and in the cellars of Sicca. (*Callista*, chaps. xiv, xv.)

Questions and Studies

Discuss the description of the marsh in § 1. May we call it "description by suggestion"? What kind of picture, vivid or otherwise, is left on the imagination? To which of the two types, description

or exposition, do you refer §§ 3, 4, and 5? On what grounds?

What is the viewpoint in § 6? Does the viewpoint shift? Note the topical development of § 7 (Topical Sentence, Repetition, Particulars). Note, too, the pictorial value of the successive particulars. Analyze § 8 for topical development. What gives unity to this paragraph? Coherence? emphasis? What is the particular force of the final sentence? Do we get a clear mental picture of the beginning, progress, and end of the locust plague? What sentences enable us to determine the direction and extent of the plague with reference to Sicca? What impression does the description, taken as a unit, seek to convey? Study the selection of details with reference to this impression.

The structure of the description as a whole deserves careful study. Test it (§§ 6-11) for unity, coherence, emphasis.

Are we right in calling the passage description? Why not call it narration? (It is sometimes difficult in the case of certain subjects, e.g., a battle, a conflagration, a storm, a sunset, to determine whether the account of them is to be called description or narration. In general such subjects can be treated from either a descriptive or a narrative standpoint, according as stress is laid either on the element of *scene* or on that of *action*.) Portrayal conditioned by an element of time is apt to be livelier in movement than the portrayal of still life,

of mere inert objects. Why is this so, and is the principle verified in the present instance? Note the effect, as contributing to the graphic, picturesque style, of epithet; metaphor; simile; personification; the "historical present." Express what you conceive to be the ideal of a good descriptive style. Is the ideal realized in the present case?

IX. JUCUNDUS AT SUPPER

THE house of Jucundus* was closed for the night when Juba reached it, or you would see, were you his companion, that it was one of the most showy shops in Sicca. It was the image-store of the place, and set out for sale, not articles of statuary alone, but of metal, of mosaic work, and of jewelry, as far as they were dedicated to the service of paganism. It was bright with the many colors adopted in the embellishment of images, and the many lights which silver and gold, brass and ivory, alabaster, gypsum, talc, and glass reflected. Shelves and cabinets were laden with wares; both the precious material and the elaborated trinket. All tastes were suited, the popular and the refined, the fashion of the day and the love of the antique, the classical and the barbarian devotion. There you might see the rude symbols of invisible powers, which, originating in deficiency of art, had been perpetuated by reverence for the past; the mysterious cube of marble sacred among the Arabs,* the pillar which was the emblem of Mercury* or Bacchus,* the broad-based cone of Heliogabalus,* the pyramid of Paphos,* and the tile or brick of Juno.* There too were the unmeaning blocks of stone with human heads, which were

to be dressed out in rich robes, and to simulate the human form. There were other articles besides, as portable as these were unmanageable; little Junos, Mercuries, Dianas,* and Fortunes,* for the bosom or the girdle. Household gods were there, and the objects of personal devotion, Minerva* or Vesta,* with handsome niches or shrines in which they might reside. There too were the brass crowns, or *nimbi*,* which were intended to protect the heads of the gods from bats and birds. There you might buy, were you a heathen, rings with heads on them of Jupiter,* Mars,* the Sun,* Serapis,* and above all Astarte. You would find there the rings and signets of the Basilidians;* amulets too of wood or ivory; figures of demons, preternaturally ugly; little skeletons, and other superstitious devices. It would be hard, indeed, if you could not be pleased, whatever your religious denomination, unless indeed you were determined to reject all the appliances and objects of idolatry indiscriminately; and in that case you would rejoice that it was night, when you arrived there, and, in particular, that darkness swallowed up other appliances and objects of pagan worship, which to darkness were due by a peculiar title, and by darkness were best shrouded, till the coming of that day, when all things, good and evil, shall be made light.

The shop, as we have said, was closed; concealed from view by large lumbering shutters, and made secure by heavy bars of wood. So we must enter

by the passage or vestibule on the right side, and that will conduct us into a modest *atrium*,* with an *impluvium* on one side, and on the other the *triclinium** or supper-room, ~~backing~~ the shop. Jucundus had been pleasantly engaged in a small supper-party; and, mindful that a *symposium** should lie within the number of the Graces and of the Muses, he had confined his guests to two, the young Greek Aristo, who was one of his principal artists, and Cornelius, the son of a freedman of a Roman of distinction, who had lately got a place in one of the *scrinia** of the proconsular *officium*,* and had migrated into the province from the imperial city, where he had spent his best days.

The dinner had not been altogether suitable to modern ideas of good living. The grapes from Tacape,* and the dates from the lake Tritonis,* the white and black figs, the nectarines and peaches, and the watermelons, address themselves to the imagination of an Englishman, as well as of an African of the third century. So also might the liquor derived from the sap or honey of the Getulian palm, and the sweet wine, called *melilotus*,* made from the poetical fruit found upon the coasts of the Syrtis.* He would have been struck too with the sweetness of the mutton; but he would have asked what the sheep's tails were before he tasted them, and found how like marrow the firm substance ate, of which they consisted. He would have felt he ought to admire the roes of mullets, pressed and dried, from

Mauretania; but he would have thought twice before he tried the lion cutlets, though they had the flavor of veal, and the additional *gout** of being imperial property, and poached from a preserve. But, when he saw the indigenous dish, the very haggis* and cock-a-leekie* of Africa, in the shape of — (alas! alas! it *must* be said, with whatever apology for its introduction) — in shape, then, of a delicate puppy, served up with tomatoes, with its head between its forepaws, we consider he would have risen from the unholy table, and thought he had fallen upon the hospitality of some sorceress of the neighboring forest. However, to that festive board our Briton was not invited, for he had some previous engagement that evening, either of painting himself with woad, or of hiding himself to the chin in the fens; so that nothing occurred to disturb the harmony of the party, and the good humor and easy conversation which was the effect of such excellent cheer.

Cornelius had been present at the Secular* Games in the foregoing year, and was full of them, of Rome, and of himself in connection with it, as became so genuine a cockney of the imperial period. He was full of the high patriotic thoughts which so solemn a celebration had kindled within him. “O great Rome!” he said, “thou art first, and there is no second. In that wonderful pageant which these eyes saw last year was embodied her majesty, was promised her eternity. We die, she lives. I say,

let a man die. It's well for him to take hemlock, or open a vein, after having seen the Secular Games. What was there to live for? I felt it; life was gone; its best gifts flat and insipid after that great day. Excellent — Tauromenian,* I suppose? We know it in Rome. Fill up my cup. I drink to the genius* of the emperor."

He was full of his subject, and soon resumed it. "Fancy the Campus Martius lighted up from one end to the other. It was the finest thing in the world. A large plain, covered, not with streets, not with woods, but broken and crossed with superb buildings in the midst of groves, avenues of trees, and green grass down to the water's edge. There's nothing that isn't there. Do you want the grandest temples in the world, the most spacious porticoes, the longest race-courses? there they are. Do you want *gymnasia*? there they are. Do you want arches, statues, obelisks? you find them there. There you have at one end the stupendous mausoleum* of Augustus, cased with white marble, and just across the river the huge towering mound* of Hadrian. At the other end you have the noble Pantheon* of Agrippa, with its splendid Syracusan columns, and its dome glittering with silver tiles. Hard by are the baths* of Alexander, with their beautiful groves. Ah, my good friend! I shall have no time to drink, if I go on. Beyond are the numerous chapels and fanes which fringe the base of the Capitoline* hill; the tall column* of Antoninus comes

next, with its adjacent basilica, where is kept the authentic list of the provinces of the empire, and of the governors, each a king in power and dominion, who are sent out to them. Well, I am now only beginning. Fancy, I say, this magnificent region all lighted up; every temple to and fro, every bath, every grove, gleaming with innumerable lamps and torches. No, not even the gods of Olympus* have any thing that comes near it. Rome is the greatest of all divinities. In the dead of night all was alive; then it was, when nature sleeps exhausted, Rome began the solemn sacrifices to commemorate her thousand years. On the banks of the Tiber, which had seen Æneas* land, and Romulus ascend to the gods, the clear red flame shot up as the victims burned. The music of ten thousand horns and flutes burst forth, and the sacred dances began upon the greensward. I am too old to dance; but, I protest, even I stood up and threw off. We danced through three nights, dancing the old millenary* out, dancing the new millenary in. We were all Romans, no strangers, no slaves. It was a solemn family feast, the feast of all the Romans."

"Then we came in for the feast," said Aristo; "for Caracalla* gave Roman citizenship to all free-men all over the world. We are all of us Romans, recollect, Cornelius."

"Ah! that was another matter, a condescension," answered Cornelius. "Yes, in a certain sense, I grant it; but it was a political act."

"I warrant you," retorted Aristo, "most political. We were to be fleeced, do you see? so your imperial government made us Romans, that we might have the taxes of Romans, and that in addition to our own. You've taxed us double; and as for the privilege of citizenship, much it is, by Hercules, when every snob has it who can wear a *pileus** or cherish his hair."

"Ah! but you should have seen the procession from the Capitol," continued Cornelius, "on, I think, the second day; from the Capitol* to the Circus,* all down the Via* Sacra. Hosts of strangers there, and provincials from the four corners of the earth, but not in the procession. There you saw all in one *coup-d'œil** the real good blood of Rome, the young blood of the new generation, and promise of the future; the sons of patrician and consular families, of imperators,* orators, conquerors, statesmen. They rode at the head of the procession, fine young fellows, six abreast; and still more of them on foot. Then came the running horses and the chariots, the boxers, wrestlers, and other combatants, all ready for the competition. The whole school of gladiators then turned out, boys and all, with their masters, dressed in red tunics, and splendidly armed. They formed three bands, and they went forward gayly, dancing and singing the Pyrrhic.* By-the-bye, a thousand pair of gladiators fought during the games, a round thousand, and such clean-made, well-built fellows,

and they came against each other so gallantly! You should have seen it; *I* can't go through it. There was a lot of satyrs,* jumping and frisking, in burlesque of the martial dances which preceded them. There was a crowd of trumpeters and horn-blowers; ministers of the sacrifices with their victims, bulls and rams, dressed up with gay wreaths; drivers, butchers, haruspices,* heralds; images of gods with their cars of ivory or of silver, drawn by tame lions and elephants. I can't recollect the order. O! but the grandest thing of all was the Carmen,* sung by twenty-seven noble youths, and as many noble maidens, taken for the purpose from the bosoms of their families to propitiate the gods of Rome. The flamens,* augurs,* colleges of priests, it was endless. Last of all came the emperor himself."

"But I tell you, man," rejoined Cornelius, "Rome is a city of kings. That one city, in this one year, has as many kings at once as those of all the kings of all the dynasties of Egypt put together. Sesos-tris,* and the rest of them, what are they to imperators, prefects,* proconsuls,* *vicarii*,* and *rationales*?* Look back at Lucullus,* Cæsar,* Pompey,* Sylla,* Titus,* Trajan.* What's old Cheops's* pyramid to the Flavian* amphitheatre? What is the many-gated Thebes* to Nero's* golden house, while it was? What the grandest palace of Sesos-tris or Ptolemy* but a second-rate villa of one of ten thousand Roman citizens? Our houses stand on

acres of ground; they ascend as high as the tower of Babylon*; they swarm with columns like a forest; they pullulate into statues and pictures. The walls, pavements, and ceilings are dazzling from the luster of the rarest marble, red and yellow, green and mottled. Fountains of perfumed water shoot aloft from the floor, and fish swim in rocky channels round about the room, waiting to be caught and killed for the banquet. We dine; and we feast on the head of the ostrich, the brains of the peacock, the liver of the bream, the milk of the murena,* and the tongue of the flamingo. A swarm of doves, nightingales, beccaficos* are concentrated into one dish. On great occasions we eat a phoenix.* Our saucepans are of silver, our dishes of gold, our vases of onyx, and our cups of precious stones. Hangings and carpets of Tyrian* purple are around us and beneath us, and we lie on ivory couches. The choicest wines of Greece and Italy crown our goblets, and exotic flowers crown our heads. In come troops of dancers from Lydia,* or pantomimes from Alexandria,* to entertain both eye and mind; or our noble dames and maidens take a place at our tables; they wash in asses' milk, they dress by mirrors as large as fish-ponds, and they glitter from head to foot with combs, brooches, necklaces, collars, ear-rings, armlets, bracelets, finger-rings, girdles, stomachers, and anklets, all of diamond and emerald. Our slaves may be counted by thousands, and they come from all parts of the world. Every-

thing rare and precious is brought to Rome; the gum* of Arabia, the nard* of Assyria, the papyrus* of Egypt, the citron-wood* of Mauretania, the bronze* of Ægina, the pearls* of Britain, the cloth* of gold of Phrygia, the fine webs* of Cos, the embroidery* of Babylon, the silks* of Persia, the lion-skins* of Getulia, the wool* of Miletus, the plaids* of Gaul. Thus we live, an imperial people, who do nothing but enjoy themselves, and keep festival the whole year; and at length we die,—and then we burn; we burn,—in stacks of cinnamon and cassia,* and in shrouds of *asbestos*,* making emphatically a good end of it. Such are we Romans, a great people. Why, we are honored wherever we go. There's my master, there's myself; as we came here from Italy, I protest we were nearly worshiped as demigods."

"And perhaps some fine morning," said Aristo, "Rome herself will burn in cinnamon and cassia, and in all her burnished Corinthian* brass and scarlet bravery, the old mother following her children to the funeral pyre. One has heard something of Babylon, and its drained moat, and the soldiers of the Persian."

A pause occurred in the conversation, as one of Jucundus's slaves entered with fresh wine, larger goblets, and a vase of snow from the Atlas. (*Calista*, chap. v.)

Questions and Studies

Chapter v of *Callista* is a succession of descriptive passages in Newman's best manner. The pen-pictures of the image shop, the Africo-Roman supper, the Campus Martius, the procession from the Capitol during the Secular Games at Rome, and, finally, of Rome itself, with its wealth of luxuries of every kind, are all splendid examples of the use of the *concrete* in description. In each instance the description owes its power to a series of definite, specific details, each supplying its distinct image and all conspiring with cumulative effect to leave a vivid impression on the imagination.

What sentence in § 1 characterizes the image shop as a whole? Discuss the general impression aimed at and the choice of details. What is the relation of the sentence, "All tastes were suited, etc.," to the succeeding sentences? Note the repetition of the word "there." What effect has this repetition on the coherence of the passage? Explain.

Mark the initial sentence of § 3 and the dependence on it of the rest of the paragraph. What is the first suggested point of view? Is it further particularized and how? What value do you see in the author's device of an imaginary Englishman? What does the passage gain by the introduction in the last sentence of "our Briton"? Does any con-

fusion of viewpoint result? Discuss the value of the details for the author's purpose.

What sentence embodies the theme of the description in § 5? Point out a fundamental image. Observe the grouping of details with reference to this image, viz., first *generalized*, then *particularized* details. Is there a plan in the *particularized* details? Is the latter part of the paragraph description or narration?

Why is § 6 to be considered descriptive in type? Is a point of view suggested? Do the details follow any principle of order? What dominant impression does the writer aim at making? With what success? The use of concrete detail, characteristic of the passages now under study, calls for attention.

Again (§ 9) a general impression is aimed at. What is it? The rich profusion of concrete detail has its purpose. What is it? What suggestiveness or connotative force belongs to the numerous proper names? Have the names, e.g., Lucullus, Cæsar, Pompey, etc., any suggestive force for those who have never read of these celebrities? What, then, do you understand by suggestiveness as an attribute of words? Group the details under heads, showing a plan in the description. Characterize the style of the passage. Is it a typical style for effective description? If so, why? Note the little concrete touch in § 11. What significance do you see in it?

X. THE CONVERSION OF ENGLAND

IT is an old story and a familiar, and I need not go through it. I need not tell you how suddenly the word of truth came to our ancestors in this island and subdued them to its gentle rule; how the grace of God fell on them, and, without compulsion, as the historian tells us, the multitude became Christian; how, when all was tempestuous, and hopeless, and dark, Christ like a vision of glory came walking to them on the waves of the sea. Then suddenly there was a great calm; a change came over the pagan people in that quarter of the country where the gospel was first preached to them; and from thence the blessed influence went forth; it was poured out over the whole land, till, one and all, the Anglo-Saxon people were converted by it. In a hundred years the work was done; the idols, the sacrifices, the mummeries of paganism flitted away and were not, and the pure doctrine and heavenly worship of the Cross were found in their stead. The fair form of Christianity rose up and grew and expanded like a beautiful pageant from north to south; it was majestic, it was solemn, it was bright, it was beautiful and pleasant, it was soothing to the griefs, it was indulgent to the hopes of man; it was at

once a teaching and a worship; it had a dogma, a mystery, a ritual of its own; it had an hierarchical form. A brotherhood of holy pastors, with miter and crosier and uplifted hand, walked forth and blessed and ruled a joyful people. The crucifix headed the procession, and simple monks were there with hearts in prayer, and sweet chants resounded, and the holy Latin tongue was heard, and boys came forth in white, swinging censers, and the fragrant cloud arose, and mass was sung, and the saints were invoked; and day after day, and in the still night, and over the woody hills and in the quiet plains, as constantly as sun and moon and stars go forth in heaven, so regular and solemn was the stately march or blessed services on earth, high festival and gorgeous procession, and soothing dirge, and passing bell, and the familiar evening call to prayer: till he who recollected the old pagan time would think it all unreal that he beheld and heard, and would conclude he did but see a vision, so marvelously was heaven let down upon earth, so triumphantly were chased away the fiends of darkness to their prison below. (*Christ upon the Waters* in *Sermons Preached on Various Occasions*, p. 120.)

Questions and Studies

Selections X, XI, and XII are examples of a type of description in which Newman was an adept, viz., the portrayal, in an intense emotional and im-

aginative glow, of some inspiring scene or incident. (See in Selections VIII and IX illustrations of the same type. Word-painting is the name it commonly goes by. The Latin rhetorical term for it is *visio*, the French, *tableau*. Oratory at its higher levels uses the device to impress and thrill the hearer.)

The passage tells something that *happened*, viz., the conversion of the Anglo-Saxons. Why not, then, call it narration? Does the passage aim at some definite, clear-cut impression? If so, what is it? Do the details really contribute to heighten this impression? Do they possess any particular suggestive value? Specify. Do you catch any beat or cadence in the sentences? What does the prose-rhythm add to the suggestive elements of the description? Explain. Note the frequent "ands" in the sentence, "The crucifix headed the procession, etc." What is their rhetorical effect? What elements in the diction make for the vivid style?

XI. THE FIRST SYNOD OF WEST-MINSTER

My Fathers, there was one* of your own order then in the maturity of his powers and his reputation. His name is the property of this diocese; yet is too great, too venerable, too dear to all Catholics, to be confined to any part of England, when it is rather a household word in the mouths of all of us. What would have been the feelings of that venerable man, the champion of God's ark in an evil time, could *he* have lived to see this day? It is almost presumptuous, for one who knew him not, to draw pictures about him, and his thoughts, and his friends, some of whom are even here present; yet am I wrong in fancying that a day such as this in which we stand would have seemed to him a dream, or, if he prophesied of it, to his hearers nothing but a mockery? Say that one time, rapt in spirit, he had reached forward to the future, and that his mortal eye had wandered from that lowly* chapel in the valley, which had been for centuries in the possession of Catholics, to the neighboring height, then waste and solitary. And let him say to those about him: "I see a bleak mount, looking upon an open country, over against that* huge

town, to whose inhabitants Catholicism is of so little account. I see the ground marked out, and an ample inclosure made; and plantations are rising there, clothing and circling in the space. And there on that high spot, far from the haunts of men, yet in the very center of the island, a large* edifice, or rather pile of edifices, appears, with many fronts and courts, and long cloisters and corridors, and story upon story. And there it rises, under the invocation of the same sweet and powerful name which has been our strength and consolation in the Valley. I look more attentively at that building, and I see it is fashioned upon that ancient* style of art which brings back the past, which had seemed to be perishing from off the face of the earth, or to be preserved only as a curiosity, or to be imitated only as a fancy. I listen, and I hear the sound of voices, grave and musical, renewing the old chant, with which Augustine* greeted Ethelbert* in the free air upon the Kentish strand. It comes from a long procession, and it winds along the cloisters. Priests and religious, théologians from the schools, and canons from the Cathedral, walk in due precedence. And then there comes a vision of well-nigh twelve mitered heads; and last I see a Prince* of the Church, in the royal dye of empire and of martyrdom, a pledge to us from Rome of Rome's unwearied love, a token that that goodly company is firm in Apostolic faith and hope. And the shadow of the Saints is there;—St. Benedict* is there,

speaking to us by the voice of bishop and of priest, and counting over the long ages through which he has prayed, and studied, and labored; there, too, is St. Dominic's* white wool, which no blemish can impair, no stain can dim; — and if St. Bernard* be not there, it is only that his absence may make him be remembered more. And the princely patriarch, St. Ignatius,* too, the St. George* of the modern world, with his chivalrous lance run through his writhing foe, he, too, sheds his blessing upon that train. And others, also, his equals or his juniors in history, whose pictures are above our altars, or soon shall be, the surest proof that the Lord's arm has not waxen short, nor his mercy failed, — they, too, are looking down from their thrones on high upon the throng. And so that high company moves on into the holy place; and there, with august rite and awful sacrifice, inaugurates the great act which brings it thither." What is that act? It is the first Synod of a new Hierarchy; it is the resurrection of the Church. (*The Second Spring* in *Sermons Preached on Various Occasions*, p. 163.)

Questions and Studies

Newman's sermon, *The Second Spring*, was preached on the occasion of the First Provincial Synod of Westminster at St. Mary's College, Oscott, 1851. The Synod marked the first assembling of the Catholic Hierarchy of England after its res-

toration by Pius IX. Bishop Milner, to whom is attributed the prophetic dream, was Vicar-Apostolic of the London District in the first quarter of the nineteenth century.

Discuss the viewpoint; its bearings on the *unity* and *graphic vigor* of the description. Note all the elements that make for dramatic vividness, e.g., use of first person, historical present, parallel structure, etc. "Newman understood perfectly the symbolic value of rhythm and the possibility of imposing upon a series of simple words, by delicately sensitive adjustment, a power over the feelings and the imagination like that of an incantation." (Gates: *Selections from Newman*, p. xxxv.) Apply this criticism to the passage under study. What "symbolic value" do you see in the rhythm? To realize the "delicately sensitive adjustment" of the words, rearrange them here and there and note the effect upon the rhythm.

Compare this passage with a similar one in Burke's *Speech on Conciliation with the Colonies*, § 23: "Mr. Speaker, I cannot prevail on myself, etc." Which passage is better adapted to attain its purpose?

XII. CALLISTA'S DREAM

1. SHE slept sound; she dreamed. She thought she was no longer in Africa, but in her own Greece, more sunny and bright than before; but the inhabitants were gone. Its majestic mountains, its rich plains, its expanse of waters, all silent: no one to converse with, no one to sympathize with. And, as she wandered on and wondered, suddenly its face changed, and its colors were illuminated tenfold by a heavenly glory, and each hue upon the scene was of a beauty she had never known, and seemed strangely to affect all her senses at once, being fragrance and music, as well as light. And there came out of the grottoes, and glens, and woods, and out of the seas, myriads of bright images, whose forms she could not discern; and these came all around her, and became a sort of scene or landscape, which she could not have described in words, as if it were a world of spirits, not of matter. And as she gazed, she thought she saw before her a well-known face, only glorified. She, who had been a slave, now was arrayed more brilliantly than an oriental queen; and she looked at Callista with a smile so sweet, that Callista felt she could but dance to it.

2. And as she looked more earnestly, doubting whether she should begin or not, the face changed,

and now was more marvelous still. It had an innocence in its look, and also a tenderness, which bespoke both Maid and Mother, and so transported Callista that she must needs advance towards her, out of love and reverence. And the Lady seemed to make signs of encouragement: so she began a solemn measure, unlike all dances of earth, with hands and feet, serenely moving on towards what she heard some of them call a great action and a glorious consummation, though she did not know what they meant. At length she was fain to sing as well as dance; and her words were, "In the Name of the Father, and of the Son, and of the Holy Ghost"; on which another said, "A good beginning of the sacrifice." And when she had come close to this gracious figure, there was a fresh change. The face, the features were the same; but the light of Divinity now seemed to beam through them, and the hair parted, and hung down on each side of the forehead; and there was a crown of another fashion from the Lady's round about it, made of what looked like thorns. And the palms of the hands were spread out as if towards her, and there were marks or wounds in them. And the vestment had fallen, and there was a deep opening in the side. And as she stood entranced before Him, and motionless, she felt a consciousness that her own palms were pierced like His, and her feet also. And she looked round, and saw the likeness of His face and of His wounds upon all that com-

pany. And now they were suddenly moving on, and bearing something, or some one, heavenwards; and they too began to sing, and their words seemed to be, "Rejoice* with Me, for I have found My sheep," ever repeated. They went up through an avenue or long grotto, with torches of diamonds, and amethysts, and sapphires, which lit up its spars and made them sparkle. And she tried to look, but could not discover what they were carrying, till she heard a very piercing cry, which awoke her. (*Calista*, chap. xxxii.)

Questions and Studies

The element of time enters into the description, but not in a manner to destroy the descriptive type.

Topics for study may be: (a) The calm beauty and vividness of the style. How are these secured? (b) The simple diction. (c) The melody of the single words and rhythm of the sentences. (d) The use of "and" to begin the sentences. Cf. a similar usage in the Bible, especially in narrative passages. Coleridge observes that simple, uneducated persons express themselves in a series of simple sentences without any attempt at grammatical subordination of unimportant ideas. What do you feel to be the precise effect of the "ands," as used in the present passage?

Discuss the whole topic of "symbolic suggestiveness" in words and sentences as here illustrated.

The chief elements of technique and style in description are illustrated in selections VI-XII. Thus, *point of view* (VI, VII), *fundamental image* (VI), *effective choice of details* (VIII, IX), *unity of impression* (VI, VIII, IX), *abundant use of concrete details* (VIII, IX), *tone-color, including rhythm and melody* (X, XI, XII), *picturesqueness* (VIII, IX).

What ought to impress the student in Newman's descriptive passages is his persistent use of the concrete. The lesson therefore is a golden one: in descriptive or narrative writing, in all writing that aims at vividness of portrayal, be concrete, be definite. Don't stop at generalities. A series of specific, concrete details will palpitate with life and suggestiveness, where merely general statements would leave the reader's imagination and emotions alike untouched.

C. EXPOSITION

I. **Definition.** The essential idea of exposition, no matter what form the exposition takes, is that of *explanation, interpretation*. As often as we *explain, interpret, expound*, we use exposition. Consequently exposition is a *form of discourse which sets forth the meaning of general ideas or terms, of propositions and of concrete objects treated interpretatively*.

(a) *Meaning.* The answer to the question "What does this mean?" will always be exposition. The question may regard a term, a general idea, a proposition, or some definite and concrete object, as a statue, a painting, a poem, a piece of music.

(b) *General Ideas* are ideas representative of general or class-objects, as man, tree, poetry. Description, unlike exposition, deals only with single, concrete objects, as Napoleon, Charter Oak, Paradise Lost.

(c) *Terms* (general) are the verbal signs or symbols of general ideas.

(d) *Propositions.* A proposition is the verbal sign or symbol of a judgment, or it is a statement

affirming or denying something of a given subject. A proposition may be explained either (a) by explaining the meaning of its separate terms or (b) by expounding the proposition as such, i.e., by showing precisely in what sense the predicate of the proposition is affirmed or denied of the subject.

We explain or expound a proposition; we explain, expound, or define a term. Exposition undertakes only to explain propositions; it belongs to argumentation to prove them.

(e) *Concrete Objects Treated Interpretatively.* Description is a picturing in words of such details or aspects of a concrete object as strike the senses. Thus, to describe a painting is to enumerate such details as its size, shape, colors, figures, background, etc. But the questions may be asked, "What idea did the artist wish to convey by the painting? What meaning or significance, if any, are we to attach to this color, to that figure, to this particular detail?" The answer to such questions will be exposition. As a consequence, whenever we express a meaning or interpretation we have found for a concrete object, the result is exposition and not description. We say, accordingly, "Explain this detail," i.e., interpret, make clear its significance, its hidden meaning. Sometimes the interpretation is conveyed implicitly, i.e., the particulars (e.g., in a narration) are so selected and arranged that the author's view or opinion regarding them is brought home to the reader without need of formal statement. This

method has been called *concrete criticism*, also *interpretative presentation*, also *expository narration* or *expository description*, according as exposition uses one or the other medium.

2. **Types.** A composition may be expository in *method* (form) or in *purpose* only. If in *method*, then it employs the usual processes of exposition (definition and division) and such amplifying devices as illustration, antithesis or contrast, obverse statement (telling what a thing is not), comparison, repetition, etc. If in *purpose* only, then the form may be narration, description, or argumentation.

While aiming at exposition or explanation as the end in view, we may resort to narration, description, or argumentation to accomplish our purpose. Hence arise the types known as Expository (Interpretative) Narration or Description. In particular, Expository Narration (i.e., narration with expository purpose or intent) may take the following forms:

(a) The so-called novel of purpose, at least in many cases. Thus Dickens in *Nicholas Nickleby* portrays certain social conditions through the medium of fictitious narrative. The work is, in form, narration (a novel) with exposition (of social conditions) and even persuasion (to reform) for its end.

(b) The parables of the Bible, also fables, allegories, etc.

(c) Generalized Narrative, e.g., the passage of a bill through Congress, the process of mining and

smelting ore, the manufacture of an auto, "the biography of a raindrop, a grain of sand, a pin."

(d) Narrative with the emphasis laid on interpretation. Thus the details of a battle may be so arranged in the telling as to bring out and emphasize the author's theory as to why the battle issued as it did.

3. **Style.** The aim of exposition is to make something clear to the mind of another. Hence *clearness* is the typical quality of an effective expository style.

XIII. THE IDEA OF GOD

1. Now what is Theology? First, I will tell you what it is not. . . . I mean none of these things by Theology, I simply mean the Science of God, or the truths we know about God put into system; just as we have a science of the stars, and call it astronomy, or of the crust of the earth, and call it geology.

2. For instance, I mean, for this is the main point, that, as in the human frame there is a living principle, acting upon it and through it by means of volition, so, behind the veil of the visible universe, there is an invisible, intelligent Being, acting on and through it, as and when He will. Further, I mean that this invisible Agent is in no sense a soul of the world, after the analogy of human nature, but, on the contrary, is absolutely distinct from the world, as being its Creator, Upholder, Governor, and Sovereign Lord. Here we are at once brought into the circle of doctrines which the idea of God embodies. I mean then by the Supreme Being, one who is simply self-dependent, and the only Being who is such; moreover, that He is without beginning or Eternal, and the only Eternal; that in consequence He has lived a whole eternity by Himself; and hence that He is all-sufficient, sufficient for His own

blessedness, and all-blessed, and ever-blessed. Further, I mean a Being, who, having these prerogatives, has the Supreme Good, or rather is the Supreme Good, or has all the attributes of Good in infinite intenseness; all wisdom, all truth, all justice, all love, all holiness, all beautifulness; who is omnipotent, omniscient, omnipresent; ineffably one, absolutely perfect; and such, that what we do not know and cannot even imagine of Him, is far more wonderful than what we do and can. I mean One who is sovereign over His own will and actions, though always according to the eternal Rule of right and wrong, which is Himself. I mean, moreover, that He created all things out of nothing, and preserves them every moment, and could destroy them as easily as He made them; and that, in consequence, He is separated from them by an abyss, and is incommunicable in all His attributes. And further, He has stamped upon all things, in the hour of their creation, their respective natures, and has given them their work and mission and their length of days, greater or less, in their appointed place. I mean, too, that He is ever present with His works, one by one, and confronts everything He has made by His particular and most loving Providence, and manifests Himself to each according to its needs; and has on rational beings imprinted the moral law, and given them power to obey it, imposing on them the duty of worship and service, searching and scanning them through and through with His omniscient

eye, and putting before them a present trial and a judgment to come.

3. Such is what Theology teaches about God, a doctrine, as the very idea of its subject-matter presupposes, so mysterious as in its fullness to lie beyond any system, and in particular aspects to be simply external to nature, and to seem in parts even to be irreconcilable with itself, the imagination being unable to embrace what the reason determines. It teaches of a Being infinite, yet personal; all-blessed, yet ever operative; absolutely separate from the creature, yet in every part of the creation at every moment; above all things, yet under everything. It teaches of a Being who, though the highest, yet in the work of creation, conversation, government, retribution, makes Himself, as it were, the minister and servant of all; who, though inhabiting eternity, allows Himself to take an interest, and to have a sympathy, in the matters of space and time. His are all beings, visible and invisible, the noblest and the vilest of them. His are the substance, and the operation, and the results of that system of physical nature into which we are born. His too are the powers and achievements of the intellectual essences, on which He has bestowed an independent action and the gift of origination. The laws of the universe, the principles of truth, the relation of one thing to another, their qualities and virtues, the order and harmony of the whole, all that exists, is from Him; and, if evil is not from Him, as as-

surely it is not, this is because evil has no substance of its own, but is only the defect, excess, perversion, or corruption of that which has substance. All we see, hear, and touch, the remote sideral firmament, as well as our own sea and land, and the elements which compose them, and the ordinances they obey are His. The primary atoms of matter, their properties, their mutual action, their disposition and collocation, electricity, magnetism, gravitation, light and whatever other subtle principles or operations the wit of man is detecting or shall detect are the work of His hands. From Him has been every movement which has convulsed and refashioned the surface of the earth. The most insignificant or unsightly insect is from Him, and good in its kind; the ever-teeming, inexhaustible swarms of animalculæ, the myriads of living motes invisible to the naked eye, the restless ever-spreading vegetation which creeps like a garment over the whole earth, the lofty cedar, the umbrageous banana are His. His are the tribes and families of birds and beasts, their graceful forms, their wild gestures, and their passionate cries.

4. And so in the intellectual, moral, social, and political world. Man, with his motives and works, his languages, his propagation, his diffusion, is from Him. Agriculture, medicine, and the arts of life are His gifts. Society, laws, government, He is their sanction. The pageant of earthly royalty has the semblance and the benediction of the Eternal

King. Peace and civilization, commerce and adventure, wars when just, conquest when humane and necessary, have His coöperation and His blessing upon them. The course of events, the revolution of empires, the rise and fall of states, the periods and eras, the progresses and the retrogressions of the world's history, not indeed the incidental sin, over-abundant as it is, but the 'great outlines and the results of human affairs, are from His disposition. The elements and types and seminal principles and constructive powers of the moral world, in ruins though it be, are to be referred to Him. He "enlighteneth* every man that cometh into this world." His are the dictates of the moral sense, and the retributive reproaches of conscience. To Him must be ascribed the rich endowments of the intellect, the irradiation of genius, the imagination of the poet, the sagacity of the politician, the wisdom (as Scripture calls it), which now rears and decorates the Temple, now manifests itself in proverb or in parable. The old saws of nations, the majestic precepts of philosophy, the luminous maxims of law, the oracles of individual wisdom, the traditionary rules of truth, justice, and religion, even though embedded in the corruption, or alloyed with the pride, of the world, betoken His original agency and His long-suffering presence. Even where there is habitual rebellion against Him, or profound far-spreading social depravity, still the undercurrent, or the heroic outburst, of natural virtue, as well as

the yearnings of the heart after what it has not, and its presentiment of its true remedies, are to be ascribed to the Author of all good. Anticipations or reminiscences of His glory haunt the mind of the self-sufficient sage, and of the pagan devotee; His writing is upon the wall, whether of the Indian fane, or of the porticoes of Greece. He introduces Himself, He all but concurs, according to His good pleasure, and in His selected season, in the issues of unbelief, superstition, and false worship, and He changes the character of acts by His overruling operation. He condescends, though He gives no sanction, to the altars and shrines of imposture, and He makes His own fiat the substitute for its sorceries. He speaks amid the incantations of Baalam,* raises Samuel's* spirit in the witch's cavern, prophesies of the Messiah by the tongue of the Sibyl,* forces Python* to recognize His ministers, and baptizes by the hand of the misbeliever. He is with the heathen dramatist in his denunciations of injustice and tyranny, and his auguries of divine vengeance upon crime. Even on the unseemly legends of a popular mythology He casts His shadow, and is dimly discerned in the ode or the epic, as in troubled water or in fantastic dreams. All that is good, all that is true, all that is beautiful, all that is beneficent, be it great or small, be it perfect or fragmentary, natural as well as supernatural, moral as well as material, comes from Him. (*The Idea of a University*, pp. 60-66.)

Questions and Studies

The body of § 1 is omitted in the text as requiring special knowledge for its proper appreciation. What relation have the first and last sentences of § 1 to the whole exposition? Discuss the appropriateness of "The Idea of God" as a heading for the selection. What does the author undertake to explain—the nature of theology or of God or of both? Theology, according to Newman, is "the truths we know about God put into system." Where does he begin to detail these truths? "I mean, then, by the Supreme Being, one who is simply self-dependent, and the only Being who is such." Does this sentence embody a scientific definition of God? In what sense may the whole extract be called a "definition"?

Unity. What is the central idea of the passage and how is unity preserved with regard to it? *Coherence.* Study the sequence of details as shown in this plan:

GOD

- I. In Himself
- II. With respect to creatures:
 - (a) creation
 - (b) conservation
 - (c) providence
- III. A Being of seemingly conflicting attributes

IV. Dependence on God

- (a) of the material and brute creation
- (b) of man in all his activities, e.g., economic, social and political, moral, intellectual and religious

Indicate the beginning and end of the several members of the plan. Observe the repetition of "I mean" (§ 2) and the aid of such repetition to coherence. *Emphasis*. Do beginning and end of the exposition make for emphasis? How? Do beginning and end of the several paragraphs also make for emphasis?

Does the passage show eloquence? impassioned eloquence? Explain these terms. Discuss the style and the influence upon it of inversion and parallel structure. May the style be called a typical one for exposition. If so, why?

XIV. THE POETRY OF MONACHISM

I. I HAVE now said enough both to explain and to vindicate the biographer of St. Maurus,* when he says that the object, and life, and reward of the ancient monachism was “summa* quies” — the absence of all excitement, sensible and intellectual, and the vision of Eternity. And therefore have I called the monastic state the most poetical of religious disciplines. It was a return to that primitive age of the world, of which poets have so often sung, the simple life of Arcadia* or the reign of Saturn, when fraud and violence were unknown. It was a bringing back of those real, not fabulous, scenes of innocence and miracle, when Adam delved, or Abel kept sheep, or Noe planted the vine, and Angels visited them. It was a fulfillment in the letter, of the glowing* imagery of prophets, about the evangelical period. Nature for art, the wide earth and the majestic heavens for the crowded city, the subdued and docile beasts of the field for the wild passions and rivalries of social life, tranquillity for ambition and care, divine meditation for the exploits of the intellect, the Creator for the creature, such was the normal condition of the monk. He had tried the world, and found its hollowness; or

he had eluded its fellowship, before it had solicited him; — and so St. Anthony* fled to the desert, and St. Hilarion* sought the seashore, and St. Basil* ascended the mountain ravine, and St. Benedict took refuge in his cave, and St. Giles* buried himself in the forest, and St. Martin* chose the broad river, in order that the world might be shut out of view, and the soul might be at rest. And such a rest of intellect and of passion as this is full of the elements of the poetical.

2. I have no intention of committing myself here to a definition of poetry; I may be thought wrong in the use of the term; but, if I explain what I mean by it, no harm is done, whatever be my inaccuracy, and each reader may substitute for it some word he likes better. Poetry, then, I conceive, whatever be its metaphysical essence, or however various may be its kinds, whether it more properly belongs to action or to suffering, nay, whether it is more at home with society or with nature, whether its spirit is seen to best advantage in Homer or in Virgil, at any rate, is always the antagonistic to science. As science makes progress in any subject-matter, poetry recedes from it. The two cannot stand together; they belong respectively to two modes of viewing things, which are contradictory of each other. Reason investigates, analyzes, numbers, weighs, measures, ascertains, locates the objects of its contemplation, and thus gains a scientific knowledge of them. Science results in system,

which is complex unity; poetry delights in the indefinite and various as contrasted with unity, and in the simple as contrasted with system. The aim of science is to get a hold of things; to grasp them, to handle them, to comprehend them; that is (to use the familiar term), to *master* them, or to be superior to them. Its success lies in being able to draw a line round them, and to tell where each of them is to be found within that circumference, and how each lies relatively to all the rest. Its mission is to destroy ignorance, doubt, surmise, suspense, illusions, fears, deceits, according to the "Felix* qui potuit rerum cognoscere causas" of the Poet, whose whole passage, by the way, may be taken as drawing out the contrast between the poetical and scientific. But as to the poetical, very different is the frame of mind which is necessary for its perception. It demands, as its primary condition, that we should not put ourselves above the objects in which it resides, but at their feet; that we should feel them to be above and beyond us, that we should look up to them, and that, instead of fancying that we can comprehend them, we should take for granted that we are surrounded and comprehended by them ourselves. It implies that we understand them to be vast, immeasurable, impenetrable, inscrutable, mysterious; so that at best we are only forming conjectures about them, not conclusions, for the phenomena which they represent admit of many explanations, and we cannot know the true one.

Poetry does not address the reason, but the imagination and affections; it leads to admiration, enthusiasm, devotion, love. The vague, the uncertain, the irregular, the sudden, are among its attributes or sources. Hence it is that a child's mind is so full of poetry, because he knows so little; and an old man of the world so devoid of poetry, because his experience of facts is so wide. Hence it is that nature is commonly more poetical than art, in spite of Lord Byron,* because it is less comprehensible and less patient of definitions; history more poetical than philosophy; the savage than the citizen; the knight-errant than the brigadier-general; the winding bridle-path than the straight railroad; the sailing vessel than the steamer; the ruin than the spruce suburban box;* the Turkish robe or Spanish* doublet than the French dress coat. I have now said more than enough to make it clear what I mean by that element in the old monastic life to which I have given the name of the Poetical.

3. Now, in many ways the family of St. Benedict answers to this description, as we shall see if we look into its history. Its spirit indeed is ever one, but not its outward circumstances. It is not an Order proceeding from one mind at a particular date, and appearing all at once in its full perfection, and in its extreme development, and in form one and the same everywhere and from first to last, as is the case with other great religious institutions; but it is an organization, diverse, complex, and ir-

regular, and variously ramified, rich rather than symmetrical, with many origins and centers and new beginnings and the action of local influences, like some great natural growth; with tokens, on the face of it, of its being a divine work, not the mere creation of human genius. Instead of progressing on plan and system and from the will of a superior, it has shot forth and run out as if spontaneously, and has shaped itself according to events, from an irrepressible fullness of life within, and from the energetic self-action of its parts, like those symbolical creatures in the prophet's vision, which "went* every one of them straight forward, whither the impulse of the spirit was to go." It has been poured out over the earth, rather than been sent, with a silent mysterious operation, while men slept, and through the romantic adventures of individuals, which are well nigh without record; and thus it has come down to us, not risen up among us, and is found rather than established. Its separate and scattered monasteries occupy the land, each in its place, with a majesty parallel, but superior, to that of old aristocratic houses. Their known antiquity, their unknown origin, their long eventful history, their connection with Saints and Doctors when on earth, the legends which hang about them, their rival ancestral honors, their extended sway perhaps over other religious houses, their hold upon the associations of the neighborhood, their traditional friendships and compacts with other great land-

lords, the benefits they have conferred, the sanctity which they breathe, — these and the like attributes make them objects, at once of awe and of affection. (*The Mission of St. Benedict in Historical Sketches*, vol. ii, pp. 385-389.)

Questions and Studies

Note in the initial sentence of § 1 the neat summing-up of the preceding section of the essay. What is the topic of § 1? its method of development? Is there a unifying theme in all three paragraphs? State it. Does the author really define poetry in § 2? Does he in any manner explain its nature? What is his method of explanation? Is it an effective one? Express in terms of your own what the author means by the Poetical? Discuss the examples in the second last sentence of § 2. What is the point of each? Explain in your own words how the "family of St. Benedict" answers to Newman's conception of the Poetical.

XV. WHAT IS A UNIVERSITY?

1. IF I were asked to describe as briefly and popularly as I could, what a University was, I should draw my answer from its ancient designation of a *Studium Generale*, or "School of Universal Learning." This description implies the assemblage of strangers from all parts in one spot;—*from all parts*; else, how will you find professors and students for every department of knowledge? and *in one spot*; else, how can there be any school at all? Accordingly, in its simple and rudimental form, it is a school of knowledge of every kind, consisting of teachers and learners from every quarter. Many things are requisite to complete and satisfy the idea embodied in this description; but such as this a University seems to be in its essence, a place for the communication and circulation of thought, by means of personal intercourse, through a wide extent of country.

2. There is nothing far-fetched or unreasonable in the idea thus presented to us; and if this be a University, then a University does but contemplate a necessity of our nature, and is but one specimen in a particular medium, out of many which might be adduced in others, of a provision for that ne-

cessity. Mutual education, in a large sense of the word, is one of the great and incessant occupations of human society, carried on partly with set purpose, and partly not. One generation forms another; and the existing generation is ever acting and reacting upon itself in the persons of its individual members. Now, in this process, books, I need scarcely say, that is, the *littera scripta*,* are one special instrument. It is true; and emphatically so in this age. Considering the prodigious powers of the press, and how they are developed at this time in the never-remitting issue of periodicals, tracts, pamphlets, works in series, and light literature, we must allow there never was a time which promised fairer for dispensing with every other means of information and instruction. What can we want more, you will say, for the intellectual education of the whole man, and for every man, than so exuberant and diversified and persistent a promulgation of all kinds of knowledge? Why, you will ask, need we go up to knowledge, when knowledge comes down to us? The Sibyl* wrote her prophecies upon the leaves of the forest, and wasted them; but here such careless profusion might be prudently indulged, for it can be afforded without loss, in consequence of the almost fabulous fecundity of the instrument which these latter ages have invented. We have sermons in stones, and books in running brooks; works larger and more comprehensive than those which have gained for ancients an immortality, issue forth

every morning; and are projected onwards to the ends of the earth at the rate of hundreds of miles a day. Our seats are strewn, our pavements are powdered, with swarms of little tracts; and the very bricks of our city walls preach wisdom, by informing us by their placards where we can at once cheaply purchase it.

3. I allow all this, and much more; such certainly is our popular education, and its effects are remarkable. Nevertheless, after all, even in this age, whenever men are really serious about getting what, in the language of trade, is called "a good article," when they aim at something precise, something refined, something really luminous, something really large, something choice, they go to another market; they avail themselves, in some shape or other, of the rival method, the ancient method, of oral instruction, of present communication between man and man, of teachers instead of learning, of the personal influence of a master, and the humble initiation of a disciple, and, in consequence, of great centers of pilgrimage and throng, which such a method of education necessarily involves. This, I think, will be found to hold good in all those departments or aspects of society, which possess an interest sufficient to bind men together, or to constitute what is called "a world." It holds in the political world, and in the high world, and in the religious world; and it holds also in the literary and scientific world.

4. If the actions of men may be taken as any test of their convictions, then we have reason for saying this, viz.:—that the province and the inestimable benefit of the *litera scripta* is that of being a record of the truth, and an authority of appeal, and an instrument of teaching in the hands of a teacher; but that, if we wish to become exact and fully furnished in any branch of knowledge which is diversified and complicated, we must consult the living man and listen to his living voice. I am not bound to investigate the cause of this, and anything I may say will, I am conscious, be short of its full analysis;—perhaps we may suggest that no books can get through the number of minute questions which it is possible to ask on any extended subject, or can hit upon the very difficulties which are severally felt by each reader in succession. Or again, that no book can convey the special spirit and delicate peculiarities of its subject with that rapidity and certainty which attend on the sympathy of mind with mind, through the eyes, the look, the accent, and the manner, in casual expressions thrown off at the moment, and the unstudied turns of familiar conversation. But I am already dwelling too long on what is but an incidental portion of my main subject. Whatever be the cause, the fact is undeniable. The general principles of any study you may learn by books at home; but the detail, the color, the tone, the air, the life which makes it live in us, you must catch all these from those in whom it lives.

already. You must imitate the student in French or German, who is not content with his grammar, but goes to Paris or Dresden: you must take example from the young artist, who aspires to visit the great Masters in Florence and in Rome. Till we have discovered some intellectual daguerreotype, which takes off the course of thought, and the form, lineaments, and features of truth, as completely and minutely, as the optical instrument reproduces the sensible object, we must come to the teachers of wisdom to learn wisdom, we must repair to the fountain, and drink there. Portions of it may go from thence to the ends of the earth by means of books; but the fullness is in one place alone. It is in such assemblages and congregations of intellect that books themselves, the master-pieces of human genius, are written, or at least originated.

5. The principle on which I have been insisting is so obvious, and instances in point are so ready, that I should think it tiresome to proceed with the subject, except that one or two illustrations may serve to explain my own language about it, which may not have done justice to the doctrine which it has been intended to enforce.

6. But I have said more than enough in illustration; I end as I began;—a University is a place of concourse, whither students come from every quarter for every kind of knowledge. You cannot have the best of every kind everywhere; you must

go to some great city or emporium for it. There you have all the choicest productions of nature and art together, which you find each in its own separate place elsewhere. All the riches of the land, and of the earth, are carried up thither; there are the best markets, and there the best workmen. It is the center of trade, the supreme court of fashion, the umpire of rival talents, and the standard of things rare and precious. It is the place for seeing galleries of first-rate pictures, and for hearing wonderful voices and performers of transcendent skill. It is the place for great preachers, great orators, great nobles, great statesmen. In the nature of things, greatness and unity go together; excellence implies a center. And such for the third or fourth time, is a University; I hope I do not weary out the reader by repeating it. It is the place to which a thousand schools make contributions; in which the intellect may safely range and speculate, sure to find its equal in some antagonistic activity, and its judge in the tribunal of truth. It is a place where inquiry is pushed forward, and discoveries verified and perfected, and rashness rendered innocuous, and error exposed, by the collision of mind with mind, and knowledge with knowledge. It is the place where the professor becomes eloquent, and is a missionary and preacher, displaying his science in its most complete and most winning form, pouring it forth with the zeal of enthusiasm, and lighting up his own love of it in the breasts of his hearers. It

is the place where the catechist makes good his ground as he goes, treading in the truth day by day into the ready memory, and wedging and tightening it into the expanding reason. It is a place which wins the admiration of the young by its celebrity, kindles the middle-aged by its beauty, and rivets the fidelity of the old by its associations. It is a seat of wisdom, a light of the world, a minister of the faith, an Alma Mater of the rising generation. It is this and a great deal more, and demands a somewhat better head than mine to describe it well.

7. Such is a University in its idea and in its purpose; such in good measure has it before now been in fact. Shall it ever be again? We are going forward in the strength of the Cross, under the patronage of the Blessed Virgin, in the name of St. Patrick,* to attempt it. (*Historical Sketches*, vol. iii, pp. 6-9, 15-17.)

Questions and Studies

The first step in exposition is definition. Study § 1 for brief, popular definition. Note the development, viz., definition, exposition of terms, repetition. In what sense may the whole selection be called definition? In § 6 the author returns to his original purpose. What is this? Note here one of Newman's favorite devices in exposition and argumentation, viz., to end by restating in more detailed and emphatic form some theme or proposition set

forth in the initial paragraph. Analyze the topical development of § 6, especially for skillful use of repetition. (The omitted paragraphs are taken up with illustrations of the principle on which Newman is insisting.) No writer was ever more fond of concrete illustration than Newman. Discuss the advantages in expository writing of apt, concrete, copious illustration.

Unity. Does the author do more than merely answer the question "What is a University?"? If so, does unity suffer? What is there to justify the discussion of the *necessity* of a university in a chapter which professes to deal with the *meaning* of a university? *Coherence.* Observe the use of all the chief devices for coherence in composition, e.g., abundant connectives, clear transitions, a rational principle of order. *Emphasis.* Are beginning and end massed with a view to interest? to emphasis? Make an outline of the passage, showing the logical and structural relations of the parts.

Newman considered the series of papers to which the present essay belongs as written in a "conversational tone." (*Historical Sketches*, vol. iii, *Rise and Progress of Universities*, Advertisement.) Do you concur in this criticism as far as it concerns the present essay? Is the style clear? direct? animated? popular? Discuss its merits as a *typical* expository style.

XVI. THE DEFINITION OF A GENTLE- MAN

I. HENCE it is that it is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called comforts or conveniences in arrangements of a personal nature: like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or a jolt in the minds of those with whom he is cast; — all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at their ease and at home. He has his eyes on all his company; he is tender towards the bashful, gentle towards the distant, and merciful towards the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions,

or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by mere retort, he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence, he observes the maxim of the ancient sage, that we should ever conduct ourselves towards our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement, because it is irreparable, and to death, because it is his destiny. If he engages in controversy of any kind, his disciplined intellect preserves him from the blundering discourtesy of better, perhaps, but less educated minds; who, like blunt weapons, tear and hack instead of cutting clean, who mistake the point in argument, waste their strength on trifles, misconceive their adversary, and leave the question more involved than they find it. He may be right or wrong

in his opinion, but he is too clear-headed to be unjust; he is as simple as he is forcible, and as brief as he is decisive. Nowhere shall we find greater candor, consideration, indulgence: he throws himself into the minds of his opponents, he accounts for their mistakes. He knows the weakness of human reason as well as its strength, its province and its limits. If he be an unbeliever, he will be too profound and large-minded to ridicule religion or to act against it; he is too wise to be a dogmatist or fanatic in his infidelity. He respects piety and devotion; he even supports institutions as venerable, beautiful, or useful, to which he does not assent; he honors the ministers of religion, and it contents him to decline its mysteries without assailing or denouncing them. He is a friend of religious toleration, and that, not only because his philosophy has taught him to look on all forms of faith with an impartial eye, but also from the gentleness and effeminacy of feeling, which is the attendant on civilization.

2. Not that he may not hold a religion, too, in his own way, even when he is not a Christian. In that case his religion is one of imagination and sentiment; it is the embodiment of those ideas of the sublime, majestic, and beautiful, without which there can be no large philosophy. Sometimes he acknowledges the being of God, sometimes he invests an unknown principle or quality with the attributes of perfection. And this deduction of his reason, or creation of his fancy, he makes the occa-

sion of such excellent thoughts, and the starting-point of so varied and systematic a teaching, that he even seems like a disciple of Christianity itself. From the very accuracy and steadiness of his logical powers, he is able to see what sentiments are consistent in those who hold any religious doctrine at all, and he appears to others to feel and to hold a whole circle of theological truths, which exist in his mind no otherwise than as a number of deductions.

3. Such are some of the lineaments of the ethical character, which the cultivated intellect will form, apart from religious principle. They are seen within the pale of the Church and without it, in holy men, and in profligate; they form the beau-ideal* of the world; they partly assist and partly distort the development of the Catholic. They may subserve the education of a St. Francis de Sales* or a Cardinal Pole;* they may be the limits of the contemplation of a Shaftesbury* or a Gibbon.* Basil and Julian* were fellow-students at the schools of Athens; and one became the Saint and Doctor of the Church, the other her scoffing and relentless foe. (*The Idea of a University*, pp. 208-211.)

Questions and Studies

Why does the author qualify the statement in the first sentence of § 1 by "almost"? What kind of definition is exemplified in this sentence? What is the topic of § 1 and its method of development?

What effect of coherence or other quality results from the repetition of "he" in § 1? Discuss § 3 as an example of the rhetorical value of the specific term. Substitute abstract equivalents for the proper names and note the results.

The present passage, with some additional paragraphs, is found in W. S. Lilly's *Characteristics of Newman* under the caption "The Ethics of Culture." Does the caption fit? If so, why? To what extent is the description in § 1 applicable to one who is a gentleman on Christian or supernatural grounds? "He is a friend of religious toleration, etc." Clearly the author does not imply that tolerance of dogmatic error is a postulate of true civilization.

XVII. ACCURACY OF MIND

1. It has often been observed that, when the eyes of the infant first open upon the world, the reflected rays of light which strike them from the myriad of surrounding objects present to him no image, but a medley of colors and shadows. They do not form into a whole; they do not rise into foregrounds and melt into distances; they do not divide into groups; they do not coalesce into unities; they do not combine into persons; but each particular hue and tint stands by itself, wedged in amid a thousand others upon the vast and flat mosaic, having no intelligence, and conveying no story, any more than the wrong side of some rich tapestry. The little babe stretches out his arms and fingers, as if to grasp or to fathom the many-colored vision; and thus he gradually learns the connection of part with part, separates what moves from what is stationary, watches the coming and going of figures, masters the idea of shape and of perspective, calls in the information conveyed through the other senses to assist him in his mental process, and thus gradually converts a kaleidoscope into a picture. The first view was the more splendid, the second the more real; the former more poetical, the latter more

philosophical. Alas! what are we doing all through life, both as a necessity and as a duty, but unlearning the world's poetry, and attaining to its prose! This is our education, as boys and as men, in the action of life, and in the closet or library; in our affections, in our aims, in our hopes, and in our memories. And in like manner it is the education of our intellect; I say, that one main portion of intellectual education, of the labors of both school and university, is to remove the original dimness of the mind's eye; to strengthen and perfect its vision; to enable it to look out into the world right forward, steadily and truly; to give the mind clearness, accuracy, precision; to enable it to use words aright, to understand what it says, to conceive justly what it thinks about, to abstract, compare, analyze, divide, define, and reason, correctly. There is a particular science which takes these matters in hand, and it is called logic; but it is not by logic, certainly not by logic alone, that the faculty I speak of is acquired. The infant does not learn to spell and read the hues upon his retina by any scientific rule; nor does the student learn accuracy of thought by any manual or treatise. The instruction given him, of whatever kind, if it be really instruction, is mainly, or at least preëminently, this, — a discipline in accuracy of mind.

2. Boys are always more or less inaccurate, and too many, or rather the majority, remain boys all their lives. When, for instance, I hear speakers at

public meetings declaiming about "large and enlightened views," or about "freedom of conscience," or about "the Gospel," or any other popular subject of the day, I am far from denying that some among them know what they are talking about; but it would be satisfactory, in a particular case, to be sure of the fact; for it seems to me that those household words may stand in a man's mind for a something or other, very glorious indeed, but very misty, pretty much like the idea of "civilization" which floats before the mental vision of a Turk, — that is, if, when he interrupts his smoking to utter the word, he condescends to reflect whether it has any meaning at all. Again, a critic in a periodical dashes off, perhaps, his praises of a new work, as "talented, original, replete with intense interest, irresistible in argument, and, in the best sense of the word, a very readable book;" — can we really believe that he cares to attach any definite sense to the words of which he is so lavish? nay, that, if he had a habit of attaching sense to them, he could ever bring himself to so prodigal and wholesale an expenditure of them?

3. To a short-sighted person, colors run together and intermix, outlines disappear, blues and reds and yellows become russets or browns, the lamps or candles of an illumination spread into an unmeaning glare, or dissolve into a milky way. He takes up an eye-glass, and the mist clears up; every image stands out distinct, and the rays of light fall back

upon their centers. It is this haziness of intellectual vision which is the malady of all classes of men by nature, of those who read and write and compose, quite as well as of those who cannot, — of all who have not had a really good education. Those who cannot either read or write may, nevertheless, be in the number of those who have remedied and got rid of it; those who can, are too often still under its power. It is an acquisition quite separate from miscellaneous information, or knowledge of books. This is a large subject, which might be pursued at great length, and of which here I shall but attempt one or two illustrations. (*The Idea of a University*, pp. 331-333.)

Questions and Studies

Here the author not only brings home to us in a few vivid touches the meaning of mental accuracy, but insists on the view that discipline in it is a main object of intellectual education. Therefore what two literary types are exemplified? Express in language of your own the meaning of mental accuracy as here explained. (The few paragraphs of the extract serve to introduce forty pages of illustration, the object of which is to bring out sharply the contrast between mental accuracy and mental inaccuracy. Conceived in a spirit of humor and phrased in Newman's happiest and most convincing manner, this part of the *Idea of a University* is unrivaled as a contribution to the literature of edu-

cation. Every student, whether of literature or of other subjects, should read and reread it.)

Note the author's use of contrast ("accuracy of mind" and "haziness of intellectual vision"); of illustration; of analogy. Discuss the value of contrast as an aid to exposition. Would you characterize the present bit of exposition as "popular"? If so, what makes it "popular"? Note the rhythm of the first half of § 1. Try to reduce the rhythmical effect to its causes. What bearing has the rhythm on the exposition as such?

XVIII. ST. PHILIP NERI

1. SUCH at least is the lesson which I am taught by all the thought which I have been able to bestow upon the subject; such is the lesson which I have gained from the history of my own special Father and Patron, St. Philip Neri.* He lived in an age as traitorous to the interests of Catholicism as any that preceded it, or can follow it. He lived at a time when pride mounted high, and the senses held rule; a time when kings and nobles never had more of state and homage, and never less of personal responsibility and peril; when medieval winter was receding, and the summer sun of civilization was bringing into leaf and flower a thousand forms of luxurious enjoyment; when a new world of thought and beauty had opened upon the human mind, in the discovery of the treasures of classic literature and art. He saw the great and the gifted, dazzled by the Enchantress, and drinking in the magic of her song; he saw the high and the wise, the student and the artist, painting, and poetry, and sculpture, and music, and architecture, drawn within her range, and circling round the abyss: he saw heathen forms mounting thence, and forming in the thick air: — all this he saw, and he perceived that the mis-

chief was to be met, not with argument, not with science, not with protests and warnings, not by the recluse or the preacher, but by means of the great counter-fascination of purity and truth. He was raised up to do a work almost peculiar in the Church, — not to be a Jerome Savonarola,* though Philip had a true devotion towards him and a tender memory of his Florentine house; not to be a St. Charles,* though in his beaming countenance Philip had recognized the aureole of a saint; not to be a St. Ignatius, wrestling with the foe, though Philip was termed the Society's bell of call, so many subjects did he send to it; not to be a St. Francis Xavier,* though Philip had longed to shed his blood for Christ in India with him; not to be a St. Cajetan,* or hunter of souls, for Philip preferred, as he expressed it, tranquilly to cast in his net to gain them; he preferred to yield to the stream, and direct the current, which he could not stop, of science, literature, art, and fashion, and to sweeten and to sanctify what God had made very good and man had spoilt.

2. And so he contemplated as the idea of his mission, not the propagation of the faith, nor the exposition of doctrine, nor the catechetical schools; whatever was exact and systematic pleased him not; he put from him monastic rule and authoritative speech, as David* refused the armor of his king. No; he would be but an ordinary individual priest as other: and his weapons should be but unaffected

humility and unpretending love. All he did was to be done by the light, and fervor, and convincing eloquence of his personal character and his easy conversation. He came to the Eternal City and he sat himself down there, and his home and his family gradually grew up around him, by the spontaneous accession of materials from without. He did not so much seek his own as draw them to him. He sat in his small room, and they in their gay worldly dresses, the rich and the wellborn, as well as the simple and the illiterate, crowded into it. In the mid-heats of summer, in the frosts of winter, still was he in that low and narrow cell at San Girolamo, reading the hearts of those who came to him, and curing their souls' maladies by the very touch of his hand. It was a vision of the Magi worshipping the infant Saviour, so pure and innocent, so sweet and beautiful was he; and so loyal and so dear to the gracious Virgin Mother. And they who came remained gazing and listening, till at length, first one and then another threw off their bravery, and took his poor cassock and girdle instead: or, if they kept it, it was to put haircloth under it, or to take on them a rule of life, while to the world they looked as before.

3. In the words of his biographer, "he was all things to all men. He suited himself to noble and ignoble, young and old, subjects and prelates, learned and ignorant; and received those who were strangers to him with singular benignity, and em-

braced them with as much love and charity as if he had been a long while expecting them. When he was called upon to be merry he was so; if there was a demand upon his sympathy he was equally ready. He gave the same welcome to all: caressing the poor equally with the rich, and wearying himself to assist all to the utmost limits of his power. In consequence of his being so accessible and willing to receive all comers, many went to him every day, and some continued for the space of thirty, nay forty years, to visit him very often both morning and evening, so that his room went by the agreeable nickname of the Home of Christian mirth. Nay, people came to him, not only from all parts of Italy, but from France, Spain, Germany, and all Christendom: and even the infidels and Jews, who had ever any communication with him, revered him as a holy man." The first families of Rome, the Massimi, the Aldobrandini, the Colonnas, the Altieri, the Vitelleschi, were his friends and his penitents. Nobles* of Poland, Grandees* of Spain, Knights* of Malta, could not leave Rome without coming to him. Cardinals, Archbishops, and Bishops were his intimates; Federigo Borromeo* haunted his room and got the name of "Father Philip's soul." The Cardinal-Archbishops of Verona and Bologna wrote books in his honor. Pope Pius the Fourth* died in his arms. Lawyers, painters, musicians, physicians, it was the same too with them. Baronius,* Zazzara,* and Ricci,* left the law at his bid-

ding, and joined his congregation, to do its work, to write the annals of the Church, and to die in the odor of sanctity. Palestrina* had Father Philip's ministrations in his last moments. Animuccia* hung about him during life, sent him a message after death, and was conducted by him through Purgatory to Heaven. And who was he, I say, all the while, but an humble priest, a stranger in Rome, with no distinction of family or letters, no claim of station or of office, great simply in the attraction with which a Divine Power had gifted him? and yet thus humble, thus unennobled, thus empty-handed, he has achieved the glorious title of Apostle of Rome.

4. Well were it for his clients and children, Gentlemen, if they could promise themselves the very shadow of his special power, or could hope to do a miserable fraction of the sort of work in which he was preëminently skilled. But so far at least they may attempt, — to take his position, and to use his method, and to cultivate the arts of which he was so bright a pattern. For me, if it be God's blessed will that in the years now coming I am to have a share in the great undertaking, which has been the occasion and the subject of these Discourses, so far I can say for certain that, whether or not I can do anything at all in St. Philip's way, at least I can do nothing in any other. Neither by my habits of life, nor by vigor of age, am I fitted for the task of authority, or of rule, or of initiation.

I do but aspire, if strength is given me, to be your minister in a work which must employ younger minds and stronger lives than mine. I am but fit to bear my witness, to proffer my suggestions, to express my sentiments, as has in fact been my occupation in these discussions: to throw such light upon general questions, upon the choice of objects, upon the import of principles, upon the tendency of measures, as past reflection and experience enable me to contribute. I shall have to make appeals to your consideration, your friendliness, your confidence, of which I have had so many instances, on which I so tranquilly repose; and after all, neither you nor I must ever be surprised, should it so happen that the Hand of Him, with whom are the springs of life and death, weighs heavy on me, and makes me unequal to anticipations in which you have been too kind and to hopes in which I may have been too sanguine. (*The Idea of a University*, pp. 234-238.)

Questions and Studies

This sketch of St. Philip's character is immediately preceded by the following sentence: "But, anyhow, her [i.e., the Church's] principle is one and the same throughout: not to prohibit truth of any kind, but to see that no doctrines pass under the name of Truth but those which claim it rightfully." The sketch, therefore, is not simply objective in

treatment; it embodies and lays emphasis on what Newman conceives to be the saint's special mission in the Church. In other words, it contains explanation or interpretation, and therefore passes beyond mere description into exposition.

The author tells us that he has gained a certain lesson from the history of St. Philip Neri. What is it? Do you find it expressed in § 1? Do the facts embodied in the sketch make the lesson clear? Note in § 1 the brilliant historical background followed by an elaborate obverse statement, one of Newman's favorite methods of amplification. Name the figures occurring in § 1. What is the topic of § 2 and its method of development? What significance do you see in the array of proper names in § 3? Discuss the meaning and advantages of the concrete treatment of a subject. Characterize the style of the passage. Why may we class the passage as exposition rather than description?

XIX. THE MASS

“THESE are such difficult questions,” answered Willis; “must I speak? Such difficult questions,” he continued, rising into a more animated manner, and kindling as he went on; “I mean, people view them so differently: it is so difficult to convey to one person the idea of another. The idea of worship is different in the Catholic Church from the idea of it in your Church; for, in truth, the *religions* are different. Don’t deceive yourself, my dear Bateman,” he said tenderly. “It is not that ours is your religion carried a little farther, — a little too far, as you would say. No, they differ in kind, not in degree; ours is one religion, yours another. And when the time comes, and come it will, for you, alien as you are now, to submit yourself to the gracious yoke of Christ, then, my dearest Bateman, it will be *faith* which will enable you to bear the ways and usages of Catholics, which else might perhaps startle you. Else, the habit of years, the associations in your mind of a certain outward behavior with real inward acts of devotion, might embarrass you, when you had to conform yourself to other habits, and to create for yourself other associations. But this *faith*, of which I speak, the

great gift of God, will enable you in that day to overcome yourself, and to submit, as your judgment, your will, your reason, your affections, so your tastes and likings, to the rule and usage of the Church. Ah, that faith should be necessary in such a matter, and that what is so natural and becoming under the circumstances, should have need of an explanation! I declare, to me," he said, and he clasped his hands on his knees, and looked forward as if soliloquizing, — "to me nothing is so consoling, so piercing, so thrilling, so overcoming, as the Mass, said as it is among us. I could attend Masses forever, and not be tired. It is not a mere form of words, — it is a great action, the greatest action that can be on earth. It is, not the invocation merely, but, if I dare use the word, the evocation of the Eternal. He becomes present on the altar in flesh and blood, before whom angels bow and devils tremble. This is that awful event which is the scope, and is the interpretation, of every part of the solemnity. Words are necessary, but as means, not as ends; they are not mere addresses to the throne of grace, they are instruments of what is far higher, of consecration, of sacrifice. They hurry on as if impatient to fulfill their mission. Quickly they go, the whole is quick; for they are all parts of one integral action. Quickly they go; for they are awful words of sacrifice, they are a work too great to delay upon; as it was said in the beginning, 'What* thou doest, do quickly.' Quickly they pass; for the Lord

Jesus goes with them, as He passed along the lake in the days of His flesh, quickly calling first one and then another. Quickly they pass; because as the lightning* which shineth from one part of the heaven unto the other, so is the coming of the Son of Man. Quickly they pass; for they are as the words* of Moses, when the Lord came down in the cloud, calling on the Name of the Lord as He passed by, 'The Lord, the Lord God, merciful and gracious, long-suffering, and abundant in goodness and truth.' And as Moses on the mountain, so we too 'make haste and bow our heads to the earth, and adore.' So we, all around, each in his place, look out for the great Advent, 'waiting* for the moving of the water.' Each in his place, with his own heart, with his own wants, with his own thoughts, with his own intention, with his own prayers, separate but concordant, watching what is going on, watching its progress, uniting in its consummation;—not painfully and hopelessly following a hard form of prayer from beginning to end, but, like a concert of musical instruments, each different, but concurring in a sweet harmony, we take our part with God's priest, supporting him, yet guided by him. There are little children there, and old men, and simple laborers, and students in seminaries, priests preparing for Mass, priests making their thanksgiving; there are innocent maidens, and there are penitent sinners; but out of these many minds rises one eucharistic hymn, and the great Action is the meas-

ure and scope of it. And oh, my dear Bateman," he added, turning to him, "you ask me whether this is not a formal, unreasonable service — it is wonderful!" he cried, rising up, "quite wonderful. When will these dear, good people be enlightened? O* *Sapientia, fortiter suaviterque disponens omnia, O Adonai, O Clavis David et Exspectatio gentium, veni ad salvandum nos, Domine Deus noster.*" (*Loss and Gain*, pt. ii, chap. xix.)

Questions and Studies

Is the exposition clear? effective for the speaker's purpose? What is his method of exposition? The quick motion of the words and action of the Mass is particularly emphasized. In this connection, do you mark any symbolic, suggestive effect in the speaker's language? Note the position of "quickly" and determine the effect of such position. Characterize the style of the passage. Is it a style one would expect to find in dialogue? How do you justify its exceptional tone for dialogue?

XX. THE LION AND THE PAINTER

1. Now then for my fable which is not the worse because it is old. The Man once invited the Lion to be his guest, and received him with princely hospitality. The Lion had the run of a magnificent palace, in which there were a vast many things to admire. There were large saloons and long corridors, richly furnished and decorated, and filled with a profusion of fine specimens of sculpture and painting, the works of the first masters in either art. The subjects represented were various; but the most prominent of them had an especial interest for the noble animal who stalked by them. It was that of the Lion himself; and as the owner of the mansion led him from one apartment to another, he did not fail to direct his attention to the indirect homage which these various groups and tableaux paid to the importance of the lion tribe.

2. There was, however, one remarkable feature in all of them, to which the host, silent as he was from politeness, seemed not at all insensible; that diverse as were these representations, in one point they all agreed, that the man was always victorious, and the lion was always overcome. The

man had it all his own way, and the lion was but a fool, and served to make him sport. There were exquisite works in marble, of Samson* rending the lion like a kid, and young David* taking the lion by the beard and choking him. There was the man who ran his arm down the lion's throat, and held him fast by the tongue; and there was that other, who when carried off in his teeth, contrived to pull a penknife from his pocket, and lodge it in the monster's heart. Then there was a lion hunt, or what had been such, for the brute was rolling round in the agonies of death, and his conqueror on his bleeding horse was surveying these from a distance. There was a gladiator from the Roman amphitheater in mortal struggle with his tawny foe, and it was plain who was getting the mastery. There was a lion in a net; a lion in a trap; four lions, yoked in harness, were drawing the car of a Roman emperor; and elsewhere stood Hercules, clad in the lion's skin, and with the club which demolished him.

3. Nor was this all: the lion was not only triumphed over, mocked, spurned; but he was tortured into extravagant forms, as if he were not only the slave and creature, but the very creation of man. He became an artistic decoration, and an heraldic emblazonment. The feet of alabaster tables fell away into lions' paws. Lions' faces grinned on each side of the shining mantelpiece; and lions' mouths

held tight the handles of the doors. There were sphinxes too, half lion half woman; there were lions rampant holding flags, lions couchant, lions passant, lions regardant; lions and unicorns; there were lions white, black and red: in short, there was no misconception or excess of indignity which was thought too great for the lord of the forest and the king of brutes. After he had gone over the mansion, his entertainer asked him what he thought of the splendors it contained; and he in reply did full justice to the riches of its owner and the skill of its decorators, but he added, "Lions would have fared better, had lions been the artists." (*The Present Position of Catholics in England*, pp. 3, 4.)

Questions and Studies

A fable, as in the present instance, generally takes the form of narrative. Why, then, may we class the present selection as exposition? To determine the point of the fable, i.e., the truth or fact which the writer would bring home through its medium, read chapter i of *The Present Position of Catholics in England*. Study the means employed to make the fable tell as narrative. Is suspense well managed? climax? What is the topic of § 2? the method of development? Study the whole passage as an example of sustained concrete phrasing. Which of the two types, description or narration, predominates in the fable?

Newman's temperament led him to make exposition his favorite literary type. All the pertinent devices of exposition are put to use in Selections XIII-XX. Thus, *definition* (XIII, XIV, XV, XVI), *division* (XIII), *illustration* (XIV, XV, XVII), *contrast* (XIV, XVII), *particulars* (XIII, XVI, XVIII), *repetition* (XIII, XV, XVI, XIX), *analogy* (XX).

D. ARGUMENTATION

I. **Definition.** Argumentation is a *form of discourse in which one mind aims to bring another mind to see and accept the truth or falsity of a proposition.*

The proper business of argumentation is to *convince*. One may reason or argue with himself for merely speculative ends, e.g., to demonstrate a mathematical truth. But argumentation as a literary type implies an action or effect external to the one who argues. It aims so to work upon another's mind as to bring him to see clearly a truth which before he was ignorant of or doubted or perhaps altogether denied. To do this is to convince; and conviction, as the Latin etymology of the term points out, implies an intellectual conquest.

The use of argumentation calls for a proposition. We explain a term, but we argue a proposition. To argue a term is a plain impossibility. We must first affirm or deny something about a term before we are in a position to argue about it. The term "science" offers material for endless exposition, but we provide no starting point for an argument

until we assert that science is useful or dangerous or the mainstay of progress or the enemy of poetry or some other of the thousand things that can, rightly or wrongly, be said about it.

2. **Methods.** There are recognized methods or types of argument, all of which it belongs to a manual of logic to explain. (Cf. also Coppens: *Introduction to Oratorical Composition*, pp. 144 et seq.) Only a few headings are here set down.

(a) *Induction* goes from particulars to generals. It starts with a group of particular facts and ends with a general truth or law.

Deduction goes from generals to particulars. It issues in a truth narrower, more particularized than the one with which it starts.

(b) An *a priori* argument goes forward to a conclusion later in the real order than the premises. An *a posteriori* argument reasons back from experience as a basis to a truth prior to experience.

(c) The *syllogism*, *enthymeme*, *dilemma*, *sorites*, and *argumentum ad hominem* are among the more common methods of logical attack. (Cf. Coppens, *ib.*, pp. 144 et seq.)

(d) *Refutation* (called also indirect or negative argumentation) is argumentation employed in showing a proposition to be false.

3. **Aids.** Among the rhetorical aids to effective argumentation four may be noted:

(a) *A Clear-Cut Proposition.* It is vital in argument that no mistake be made about the point at

issue. One must see clearly at the outset what he has to prove or wishes to prove. Have, therefore, a definite, unmistakable proposition before you and stick to it. Newman's advice on sermon-writing is applicable to argumentation in all its forms. "Nay, I would go to the length of recommending a preacher to place a distinct categorical proposition before him, such as he can write down in a form of words, and to guide and limit his preparation by it, and to aim in all he says to bring it out and nothing else." (*Idea of a University*, p. 412.)

(b) *A Division of Material*. The formal announcement of the heads of discussion, with its supposed note of pedantry and awkward self-consciousness, has passed out of vogue. However, one may reasonably question the expediency of foregoing a rhetorical device which great masters of exposition and argument like Burke and Newman knew how to use with telling effect. If an explicit division is not embodied in the argument, one must have at least before his mind's eye an orderly and consistent plan of the material he is to use.

(c) *Clear Transitions*. Nothing bespeaks skill in argumentation more than ease in passing from one topic to another, without causing confusion in the mind of hearer or reader, who must never be at a loss to know in what direction the discussion moves. For every shift in the course of the argument let there be verbal sign-posts to point the way.

(d) *Occasional Summaries*. To summarize is

to clinch the argument. The virtue of a summary or recapitulation lies in this, that it presents the argument in miniature, thereby affording the mind a final opportunity to grasp and retain its essential features.

4. **Style.** Argumentation, being an appeal to the intellect, requires above everything else to be *clear*.

XXI. THEOLOGY A BRANCH OF KNOWLEDGE

1. THERE were two questions, to which I drew your attention, Gentlemen, in the beginning of my first Discourse, as being of especial importance and interest at this time: first, whether it is consistent with the idea of University teaching to exclude Theology from a place among the sciences which it embraces; next, whether it is consistent with that idea to make the useful arts and sciences its direct and principal concern, to the neglect of those liberal studies and exercises of mind, in which it has heretofore been considered mainly to consist. These are the questions which will form the subject of what I have to lay before you, and I shall now enter upon the former of the two.

2. It is the fashion just now, as you very well know, to erect so-called Universities, without making any provision in them at all for Theological chairs. Institutions of this kind exist both here and in England. Such a procedure, though defended by writers of the generation just passed with much plausible argument and not a little wit, seems to me an intellectual absurdity; and my reason for saying so runs, with whatever abruptness, into the

form of a syllogism: — A University, I should lay down, by its very name professes to teach universal knowledge: Theology is surely a branch of knowledge: how, then, is it possible for it to profess all branches of knowledge and yet to exclude from the subjects of its teaching one which, to say the least, is as important and as large as any of them? I do not see that either premise of this argument is open to exception.

3. As to the range of University teaching, certainly the very name of University is inconsistent with restrictions of any kind. Whatever was the original reason of the adoption of that term, which is unknown,¹ I am only putting on it its popular, its recognized sense, when I say that a University should teach universal knowledge. That there is a real necessity for this universal teaching in the highest schools of intellect, I will show by and by; here it is sufficient to say that such universality is considered by writers on the subject to be the very characteristic of a University, as contrasted with other seats of learning. Thus Johnson,* in his Dictionary, defines it to be “a school where all arts and faculties are taught;” and Mosheim,* writing as an historian, says that, before the rise of the University* of Paris, — for instance, at Padua, or Salamanca, or Cologne, — “the whole circle of sciences then known was not taught;” but that the school of Paris, “which exceeded all others in various

¹ In Roman law it means a corporation.

respects, as well as in the number of teachers and students, was the first to embrace all the arts and sciences, and therefore first became a University."

4. If, with other authors, we consider the word to be derived from the invitation which is held out by a University to students of every kind, the result is the same; for, if certain branches of knowledge were excluded, those students of course would be excluded also, who desired to pursue them.

5. Is it, then, logically consistent in a seat of learning to call itself a University, and to exclude Theology from the number of its studies? And again, is it wonderful that Catholics, even in the view of reason, putting aside faith or religious duty, should be dissatisfied with existing institutions, which profess to be Universities, and refuse to teach Theology; and that they should in consequence desire to possess seats of learning, which are, not only more Christian, but more philosophical in their construction, and larger and deeper in their provisions?

6. But this, of course, is to assume that Theology is a science, and an important one: so I will throw my argument into a more exact form. I say, then, that if a University be, from the nature of the case, a place of instruction, where universal knowledge is professed, and if in a certain University, so called, the subject of Religion is excluded, one of two conclusions is inevitable, — either, on the one hand, that the province of Religion is very barren

of real knowledge, or, on the other hand, that in such University one special and important branch of knowledge is omitted. I say, the advocate of such an institution must say this, or he must say that; he must own either that little or nothing is known about the Supreme Being, or that his seat of learning calls itself what it is not. This is the thesis which I lay down, and on which I shall insist as the subject of this Discourse. I repeat, such a compromise between religious parties, as is involved in the establishment of a University which makes no religious profession, implies that those parties severally consider, — not indeed that their own respective opinions are trifles in a moral and practical point of view, — of course not; but certainly as much as this, that they are not knowledge. Did they in their hearts believe that their private views of religion, whatever they are, were absolutely and objectively true, it is inconceivable that they would so insult them as to consent to their omission in an Institution which is bound, from the nature of the case — from its very idea and its name — to make a profession of all sorts of knowledge whatever.

7. I end then as I began: religious doctrine is knowledge. This is the important truth, little entered into at this day, which I wish that all who have honored me with their presence here would allow me to beg them to take away with them. I

am not catching at sharp arguments, but laying down grave principles. Religious doctrine is knowledge, in as full a sense as Newton's* doctrine is knowledge. University Teaching without Theology is simply unphilosophical. Theology has at least as good a right to claim a place there as Astronomy. (*The Idea of a University*, pp. 19-22, 42.)

Questions and Studies

This selection comprises the first six paragraphs and the concluding paragraph of Discourse II, "Theology a Branch of Knowledge," in *The Idea of a University*, part i.

Careful, explicit, and reiterated statement of the question at issue is one of the strong points in Newman's argumentative writings. See the instance in § 1. Note, too, the abruptness of the introduction; nothing could be more direct. Explain in your own words the question Newman is to deal with in Discourse II. What is his answer to the question? Where does he state his proposition? Observe the rhetorical form given to the conclusion of the syllogism in § 2. State the conclusion declaratively. What connection is there between Newman's proposition and this syllogism? Express the syllogism in simple terms. What is the author's proof for the first premise? What value does the author attach to the proof from etymology (§ 3)? Does it really prove that a university should teach universal knowl-

edge? "But this is to assume, etc." (§ 6). Show that § 5 makes the assumption referred to. "I end, then, as I began" (§ 7). It is a favorite device of Newman's "to end as he began," i.e., to restate in conclusion the proposition with which he started. What advantage do you see in this device? Discuss the merits of § 7 as an effective conclusion of the argument.

XXII. INTELLECTUAL CULTURE NOT MERE KNOWLEDGE

I. KNOWLEDGE then is the indispensable condition of expansion of mind, and the instrument of attaining to it; this cannot be denied, it is ever to be insisted on; I begin with it as a first principle; however, the very truth of it carries men too far, and confirms to them the notion that it is the whole of the matter. A narrow mind is thought to be that which contains little knowledge; and an enlarged mind, that which holds a great deal; and what seems to put the matter beyond dispute is, the fact of the great number of studies which are pursued in a University, by its very profession. Lectures are given on every kind of subject; examinations are held; prizes awarded. There are moral, metaphysical, physical Professors; Professors of languages, of history, of mathematics, of experimental science. Lists of questions are published, wonderful for their range and depth, variety and difficulty; treatises are written, which carry upon their very face the evidence of extensive reading or multifarious information; what then is wanting for mental culture to a person of large reading and scientific attainments? What is grasp of mind

but acquirement? where shall philosophical repose be found, but in the consciousness and enjoyment of large intellectual possessions?

2. And yet this notion is, I conceive, a mistake, and my present business is to show that it is one, and that the end of a Liberal Education is not mere knowledge, or knowledge considered in its matter; and I shall best attain my object, by actually setting down some cases, which will be generally granted to be instances of the process of enlightenment or enlargement of mind, and others which are not, and thus, by the comparison, you will be able to judge for yourselves, Gentlemen, whether Knowledge, that is, acquirement, is after all the real principle of the enlargement, or whether that principle is not rather something beyond it.

3. For instance,¹ let a person, whose experience has hitherto been confined to the more calm and unpretending scenery of these islands, whether here or in England, go for the first time into parts where physical nature puts on her wilder and more awful forms, whether at home or abroad, as into mountainous districts; or let one, who has ever lived in a quiet village, go for the first time to a great metropolis, — then I suppose he will have a sensation which perhaps he never had before. He has a feel-

¹ The pages which follow are taken almost *verbatim* from the author's fourteenth (Oxford) University Sermon, which, at the time of writing this discourse, he did not expect ever to reprint.

ing not in addition or increase of former feelings, but of something different in its nature. He will perhaps be borne forward, and find for a time that he has lost his bearings. He has made a certain progress, and he has a consciousness of mental enlargement; he does not stand where he did, he has a new center, and a range of thoughts to which he was before a stranger.

4. Again, the view of the heavens which the telescope opens upon us, if allowed to fill and possess the mind, may almost whirl it round and make it dizzy. It brings in a flood of ideas, and is rightly called an intellectual enlargement, whatever is meant by the term.

5. And so again, the sight of beasts of prey and other foreign animals, their strangeness, the originality (if I may use the term) of their forms and gestures and habits and their variety and independence of each other, throw us out of ourselves into another creation, and as if under another Creator, if I may so express the temptation which may come on the mind. We seem to have new faculties, or a new exercise for our faculties, by this addition to our knowledge; like a prisoner, who, having been accustomed to wear manacles or fetters, suddenly finds his arms and legs free.

6. Hence Physical Science generally, in all its departments, as bringing before us the exuberant riches and resources, yet the orderly course, of the Universe, elevates and excites the student, and at

first, I may say, almost takes away his breath, while in time it exercises a tranquillizing influence upon him.

7. Again, the study of history is said to enlarge and enlighten the mind, and why? because, as I conceive, it gives it a power of judging of passing events, and of all events, and a conscious superiority over them, which before it did not possess.

8. And in like manner, what is called seeing the world, entering into active life, going into society, traveling, gaining acquaintance with the various classes of the community, coming into contact with the principles and modes of thought of various parties, interests, and races, their views, aims, habits and manners, their religious creeds and forms of worship, — gaining experience how various yet how alike men are, how low-minded, how bad, how opposed, yet how confident in their opinions; all this exerts a perceptible influence upon the mind, which it is impossible to mistake, be it good or be it bad, and is popularly called enlargement.

9. And then again, the first time the mind comes across the arguments and speculations of unbelievers, and feels what a novel light they cast upon what he has hitherto accounted sacred; and still more, if it gives in to them and embraces them, and throws off as so much prejudice what it has hitherto held, and, as if waking from a dream, begins to realize to its imagination that there is now no such thing as law and the transgression of law, that sin

is a phantom, and punishment a bugbear, that it is free to sin, free to enjoy the world and the flesh; and still further, when it does enjoy them, and reflects that it may think and hold just what it will, that "the world is all before it where to choose," and what system to build up as its own private persuasion; when this torrent of willful thoughts rushes over and inundates it, who will deny that the fruit of the tree of knowledge, or what the mind takes for knowledge, has made it one of the gods, with a sense of expansion and elevation,—an intoxication in reality, still, so far as the subjective state of the mind goes, an illumination? Hence the fanaticism of individuals or nations, who suddenly cast off their Maker. Their eyes are opened; and, like the judgment-stricken* king in the Tragedy, they see two suns, and a magic universe, out of which they look back upon their former state of faith and innocence with a sort of contempt and indignation, as if they were then but fools, and the dupes of imposture.

10. On the other hand, Religion has its own enlargement, and an enlargement, not of tumult, but of peace. It is often remarked of uneducated persons, who have hitherto thought little of the unseen world, that, on their turning to God, looking into themselves, regulating their hearts, reforming their conduct, and meditating on death and judgment, heaven and hell, they seem to become, in point of intellect, different beings from what they were. Be-

fore, they took things as they came, and thought no more of one thing than another. But now every event has a meaning; they have their own estimate of whatever happens to them; they are mindful of times and seasons, and compare the present with the past; and the world, no longer dull, monotonous, unprofitable, and hopeless, is a various and complicated drama, with parts and an object, and awful moral.

II. Now from these instances, to which many more might be added, it is plain, first, that the communication of knowledge certainly is either a condition or the means of that sense of enlargement or enlightenment, of which at this day we hear so much in certain quarters: this cannot be denied; but next, it is equally plain, that such communication is not the whole of the process. The enlargement consists, not merely in the passive reception into the mind of a number of ideas hitherto unknown to it, but in the mind's energetic and simultaneous action upon and towards and among those new ideas, which are rushing in upon it. It is the action of a formative power, reducing to order and meaning the matter of our acquirements; it is a making the objects of our knowledge subjectively our own, or, to use a familiar word, it is a digestion of what we receive, into the substance of our previous state of thought; and without this no enlargement is said to follow. There is no enlargement, unless there be a comparison of ideas one with another, as they come before

the mind, and a systematizing of them. We feel our minds to be growing and expanding then, when we not only learn, but refer what we learn to what we know already. It is not the mere addition to our knowledge that is the illumination; but the locomotion, the movement onwards, of that mental center, to which both what we know, and what we are learning, the accumulating mass of our acquirements, gravitates. And therefore a truly great intellect, and recognized to be such by the common opinion of mankind, such as the intellect of Aristotle,* or of St. Thomas, or of Newton, or of Goethe* (I purposely take instances within and without the Catholic pale, when I would speak of the intellect as such) is one which takes a connected view of old and new, past and present, far and near, and which has an insight into the influence of all these one on another; without which there is no whole, and no center. It possesses the knowledge, not only of things, but also of their mutual and true relations; knowledge, not merely considered as acquirement, but as philosophy.

12. Accordingly, when this analytical, distributive, harmonizing process is away, the mind experiences no enlargement, and is not reckoned as enlightened or comprehensive whatever it may add to its knowledge. For instance, a great memory, as I have already said, does not make a philosopher, any more than a dictionary can be called a grammar. There are men who embrace in their minds a vast

multitude of ideas, but with little sensibility about their real relations towards each other. These may be antiquarians, annalists, naturalists; they may be learned in the law; they may be versed in statistics; they are most useful in their own place; I should shrink from speaking disrespectfully of them; still, there is nothing in such attainments to guarantee the absence of narrowness of mind. If they are nothing more than well-read men, or men of information, they have not what specially deserves the name of culture of mind, or fulfills the type of Liberal Education.

13. In like manner, we sometimes fall in with persons who have seen much of the world, and of the men who, in their day, have played a conspicuous part in it, but who generalize nothing, and have no observation, in the true sense of the word. They abound in information in detail, curious and entertaining, about men and things; and, having lived under the influence of no very clear or settled principles, religious or political, they speak of everyone and everything, only as so many phenomena, which are complete in themselves, and lead to nothing, not discussing them, or teaching any truth, or instructing the hearer, but simply talking. No one would say that these persons, well informed as they are, had attained to any great culture of intellect or to philosophy.

14. The case is the same still more strikingly where the persons in question are beyond dispute

men of inferior powers and deficient education. Perhaps they have been much in foreign countries, and they receive, in a passive, otiose, unfruitful way, the various facts which are forced upon them there. Seafaring men, for example, range from one end of the earth to the other; but the multiplicity of external objects, which they have encountered, forms no symmetrical and consistent picture upon their imagination; they see the tapestry of human life, as it were on the wrong side, and it tells no story. They sleep, and they rise up, and they find themselves, now in Europe, now in Asia; they see visions of great cities and wild regions; they are in the marts of commerce, or amid the islands of the South; they gaze on Pompey's* Pillar, or on the Andes; and nothing which meets them carries them forward or backward, to any idea beyond itself. Nothing has a drift or relation; nothing has a history or a promise. Everything stands by itself, and comes and goes in its turn, like the shifting scenes of a show, which leave the spectator where he was. Perhaps you are near such a man on a particular occasion, and expect him to be shocked or perplexed at something which occurs; but one thing is much the same to him as another, or, if he is perplexed, it is as not knowing what to say, whether it is right to admire, or to ridicule, or to disapprove, while conscious that some expression of opinion is expected from him; for in fact he has no standard of judgment at all, and no landmarks to guide him to

a conclusion. Such is mere acquisition, and, I repeat, no one would dream of calling it philosophy.

15. Instances, such as these confirm, by the contrast, the conclusion I have already drawn from those which preceded them. That only is true enlargement of mind which is the power of viewing many things at once as one whole, of referring them severally to their true place in the universal system, of understanding their respective values, and determining their mutual dependence. Thus is that form of Universal Knowledge, of which I have on a former occasion spoken, set up in the individual intellect, and constitutes its perfection. Possessed of this real illumination, the mind never views any part of the extended subject-matter of Knowledge without recollecting that it is but a part, or without the associations which spring from this recollection. It makes everything in some sort lead to everything else; it would communicate the image of the whole to every separate portion, till that whole becomes in imagination like a spirit, everywhere pervading and penetrating its component parts, and giving them one definite meaning. Just as our bodily organs, when mentioned, recall their function in the body, as the word "creation" suggests the Creator, and "subjects" a sovereign, so, in the mind of the Philosopher, as we are abstractedly conceiving of him, the elements of the physical and moral world, sciences, arts, pursuits, ranks, offices, events, opinions, individualities, are all viewed as one, with corre-

lative functions, and as gradually by successive combinations converging, one and all, to the true center.

16. To have even a portion of this illuminative reason and true philosophy is the highest state to which nature can aspire, in the way of intellect; it puts the mind above the influences of chance and necessity, above anxiety, suspense, unsettlement, and superstition, which is the lot of the many. Men, whose minds are possessed with some one object, take exaggerated views of its importance, are feverish in the pursuit of it, make it the measure of things which are utterly foreign to it, and are startled and despond if it happens to fail them. They are ever in alarm or in transport. Those, on the other hand, who have no object or principle whatever to hold by, lose their way, every step they take. They are thrown out, and do not know what to think or say, at every fresh juncture; they have no view of persons, or occurrences, or facts, which come suddenly upon them, and they hang upon the opinion of others for want of internal resources. But the intellect, which has been disciplined to the perfection of its powers, which knows, and thinks while it knows, which has learned to leaven the dense mass of facts and events with the elastic force of reason, such an intellect cannot be partial, cannot be exclusive, cannot be impetuous, cannot be at a loss, cannot but be patient, collected, and majestically calm, because it discerns the end in every beginning, the origin in every end, the law in every interruption,

the limit in each delay ; because it ever knows where it stands, and how its path lies from one point to another. It is the *τετραγώνος** of the Peripatetic,* and has the “*nil* admirari*” of the Stoic :

Felix qui potuit rerum cognoscere causas,
Atque metus omnes, et inexorabile fatum
Subjecit pedibus, strepitumque Acherontis avari.

There are men who, when in difficulties, originate at the moment vast ideas of dazzling projects ; who, under the influence of excitement, are able to cast a light, almost as if from inspiration, on a subject or course of action which comes before them ; who have a sudden presence of mind equal to any emergency, rising with the occasion, and an undaunted magnanimous bearing, and an energy and keenness which is but made intense by opposition. This is genius, this is heroism ; it is the exhibition of a natural gift, which no culture can teach, at which no Institution can aim ; here, on the contrary, we are concerned, not with mere nature, but with training and teaching. That perfection of Intellect, which is the result of Education, and its beau ideal, to be imparted to individuals in their respective measures, is the clear, calm, accurate vision and comprehension of all things, as far as the finite mind can embrace them, each in its place, and with its own characteristics upon it. It is almost prophetic from its knowledge of human nature ; it has almost supernatural charity from its freedom from

littleness and prejudice; it has almost the repose of faith, because nothing can startle it; it has almost the beauty and harmony of heavenly contemplation, so intimate is it with the eternal order of things and the music of the spheres. (*The Idea of a University*, pp. 129-137.)

Questions and Studies

The thesis of Newman's discourse, "Knowledge Viewed in Relation to Learning," in *The Idea of a University*, pp. 124-150, is that the function of a university (or of a liberal education) is to impart enlargement of mind or intellectual culture. "It educates the intellect to reason well in all matters, to reach out towards truth and to grasp it."

Explain by aid of the context the meaning of the term "knowledge" in § 1. What is the difference in the popular view between "mental narrowness" and "mental enlargement" (§ 1)? State the author's proposition. What is his method of proof? Note his appeal to common consent as to the true meaning of a certain term. What view of mental enlargement does the author insist upon? Collate the various terms used by him as equivalents for true mental enlightenment and false mental enlightenment. The passage is concerned with the true meaning of the term "mental enlargement" or its equivalent "intellectual culture." Why not, then, call the passage an exposition?

What two inferences does the author draw from the instances cited in §§ 3-10? Which of the two is more nearly related to his proposition? Paraphrase briefly §§ 12, 13, and 14. What is the point or argumentative value of each of the given instances? How do these instances bear on the author's proposition? Outline briefly the argument, starting with the proposition and grouping under it the proofs or reasons.

XXIII. THE SOCIAL STATE OF CATHOLIC COUNTRIES NO PREJUDICE TO THE SANCTITY OF THE CHURCH

I. I CONSIDERED, in the preceding Lecture, the objection brought in this day against the Catholic Church, from the state of the countries which belong to her. It is urged, that they are so far behind the rest of the world in the arts and comforts of life, in power of political combination, in civil economy, and the social virtues, in a word, in all that tends to make this world pleasant, and the loss of it painful, that their religion cannot come from above. I answered that, before the argument could be made to tell against us, proof must be furnished, not only that the fact was as stated (and I think it should be very closely examined), but especially that there is that essential connection in the nature of things between true religion and temporal prosperity, which the objection took for granted. That there is a natural and ordinary connection between them no one would deny; but it is one thing to say that prosperity ought to follow from religion, quite another to say that it must follow from it. Thus, health, for instance, may be expected from a habit of regular exercise; but no one would positively

deny the fact that exercise had been taken in a particular case, merely because the patient gave signs of an infirm and sickly state of the body. And, indeed, there may be particular and most wise reasons in the scheme of Divine Providence, whatever be the legitimate tendency of the Catholic Church, for its being left, from time to time, without any striking manifestations of its beneficial action upon the temporal interests of mankind, without the influence of wealth, learning, civil talent, or political sagacity; nay, as in the days of St. Cyprian* and St. Augustine,* with the actual reproach of impairing the material resources and the social greatness of the nations which embrace it: viz., in order to remind the Church, and to teach the world, that she needs no temporal recommendations who has a heavenly Protector, but can make her way (as they say) against wind and tide.

2. This, then, was the subject I selected for my foregoing Lecture, and I said there were three reasons why the world is no fit judge of the work, or the kind of work, really done by the Church in any age:—first, because the world's measure of good and scope of action are so different from those of the Church, that it judges as unfairly and as narrowly of the fruits of Catholicism and their value, as the Caliph* Omar might judge of the use and the influence of literature, or rather indefinitely more so. The Church, though she embraces all conceivable virtues in her teaching, and every kind of good,

temporal as well as spiritual, in her exertions, does not survey them from the same point of view, or classify them in the same order as the world. She makes secondary what the world considers indispensable; she places first what the world does not even recognize, or undervalues, or dislikes, or thinks impossible; and not being able, taking mankind as it is found, to do everything, she is often obliged to give up altogether what she thinks of great indeed, but of only secondary moment, in a particular age or a particular country, instead of effecting at all risks that extirpation of social evils, which, in the world's eyes, is so necessary, that it thinks nothing really is done till it is secured. Her base of operations, from the difficulties of the season or the period, is sometimes not broad enough to enable her to advance against crime as well as against sin, and to destroy barbarism as well as irreligion. The world, in consequence, thinks, that because she has not done the world's work, she has not fulfilled her Master's purpose; and imputes to her the enormity of having put eternity before time.

3. And next, let it be observed that she has undertaken the more difficult work; it is difficult, certainly, to enlighten the savage, to make him peaceable, orderly, and self-denying; to persuade him to dress like a European, to make him prefer a feather-bed to the heather or the cave, and to appreciate the comforts of the fireside and the tea-table: but it is indefinitely more difficult, even with

the supernatural powers given to the Church, to make the most refined, accomplished, amiable of men, chaste or humble; to bring, not only his outward actions, but his thoughts, imaginations, and aims, into conformity to a law which is naturally distasteful to him. It is not wonderful, then, if the Church does not so much in the Church's way, as the world does in the world's way. The world has nature as an ally, and the Church, on the whole, and as things are, has nature as an enemy.

4. And lastly, as I have implied, her best fruit is necessarily secret: she fights with the heart of man; her perpetual conflict is against the pride, the impurity, the covetousness, the envy, the cruelty, which never gets so far as to come to light; which she succeeds in strangling in its birth. From the nature of the case, she ever will do more in repressing evil than in creating good; moreover, virtue and sanctity, even when realized, are also in great measure secret gifts known only to God and good Angels; for these, then, and other reasons, the powers and triumphs of the Church must be hid from the world, unless the doors of the Confessional could be flung open, and its whispers carried abroad on the voices of the winds. Nor indeed would even such disclosures suffice for the due comparison of the Church with religions which aim at no personal self-government, and disown on principle examination of conscience and confession of sin; but in order to our being able to do justice to that com-

parison, we must wait for the Day when the books shall be opened and the secrets of hearts shall be disclosed. For all these reasons, then, from the peculiarity, and the arduousness, and the secrecy of the mission intrusted to the Church, it comes to pass that the world is led, at particular periods, to think very slightly of the Church's influence on society, and vastly to prefer its own methods and its own achievements.

5. So much I have already suggested towards the consideration of a subject, to which justice could not really be done except in a very lengthened disquisition, and by an examination of matters which lie beyond the range of these Lectures. If then to-day I make a second remark upon it, I do so only with the object I have kept before me all along, of smoothing the way into the Catholic Church for those who are already very near the gate; who have reasons enough, taken by themselves, for believing her claims, but are perplexed and stopped by the counter-arguments which are urged against her, or at least against their joining her. (*Anglican Difficulties*, vol. i, pp. 261-265.)

Questions and Studies

This passage occurs at the beginning of Lecture IX, "The Religious State of Catholic Countries no Prejudice to the Sanctity of the Church," in *Anglican Difficulties*, vol. i, pp. 261-295.

Note that the passage summarizes the whole of Lecture VIII, "Social State of Catholic Countries no Prejudice to the Sanctity of the Church." What is the purpose of the summary (§ 5)? Is the argumentation direct or indirect (i.e., refutation)? State in your own words the objection refuted. Frame a syllogism embodying it. What is the author's proposition? How does he prove it? Study the use in the passage of clear-cut proposition; explicit transition; summary. What sentence of § 4 contains a summary of the discussion? Cf. a similar passage in Burke's *Speech on Conciliation with the Colonies*, § 42, "Then, Sir, from these six capital sources, etc."

Make a brief of the argument, including proposition and proofs, the latter hinged to the former by "for." What typical qualities of a good argumentative style are exemplified?

XXIV. STATES AND CONSTITUTIONS

I. THE proposition I have undertaken to maintain is this: — That the British Constitution is made for a state of peace, and not for a state of war; and that war tries it in the same way, to use a homely illustration, that it tries a spoon to use it for a knife, or a scythe or hay-fork to make it do the work of a spade. I expressed myself thus generally, in order to give to those who should do me the honor of reading me the most expeditious insight into the view which I wished to set before them. But, if I must speak accurately, my meaning is this, — that, whereas a Nation has two aspects, internal and external, one as regards its own members, and one as regards foreigners, and whereas its government has two duties, one towards its subjects, and one towards its allies or enemies, the British State is great in its home department, which is its primary object, foreign affairs being its secondary; while France or Russia, Prussia or Austria, contemplates in the first place foreign affairs, and is great in their management, and makes the home department only its second object. And further, that, if England be great abroad, as she is, it is not so much the State, as the People or Nation, which is the cause of her being

great, and that not by means but in spite of the Constitution, or, if by means of it in any measure, clumsily so and circuitously; on the other hand, that, if foreign powers are ever great in the management of their own people, and make men of them, this they do in spite of their polity, and rather by the accidental qualifications of the individual ruler; or if by their polity, still with inconvenience and effort. Other explanations I may add to the above as I proceed, but this is sufficient for the present.

2. Now I hope you will have patience with me, if I begin by setting down what I mean by a State, and by a constitution.

3. First of all, it is plain that everyone has a power of his own to act this way or that, as he pleases. And, as not one or two, but everyone has it, it is equally plain that, if all exercised it to the full, at least the stronger part of mankind would always be in conflict with each other, and no one would enjoy the benefit of it; so that it is the interest of everyone to give up some portion of his birth-freedom in this or that direction, in order to secure more freedom on the whole; exchanging a freedom which is now large and now narrow, according as the accidents of his conflicts with others are more or less favorable to himself, for a certain definite range of freedom prescribed and guaranteed by settled engagements or laws. In other words, Society is necessary for the well-being of human nature. The result, aimed at and effected by these mutual ar-

rangements, is called a State or Standing; that is, in contrast with the appearance presented by a people before and apart from such arrangements, which is not a standing, but a chronic condition of commotion and disorder.

4. And next, as this State or settlement of a people is brought about by mutual arrangements, that is, by laws or rules, there is need, from the nature of the case, of some power over and above the People itself to maintain and enforce them. This living guardian of the laws is called the Government, and a governing power is thus involved in the very notion of Society. Let the Government be suspended, and at once the State is threatened with dissolution, which at best is only a matter of time.

5. A lively illustration in point is furnished us by a classical historian. When the great Assyrian Empire broke up, a time of anarchy succeeded; and, little as its late subjects liked its sway, they liked its absence less. The historian proceeds: "There was a wise man among the Medes, called Deioces.* This Deioces, aspiring to be tyrant, did thus. He was already a man of reputation in his own country, and he now, more than ever, practiced justice. The Medes, accordingly, in his neighborhood, seeing his ways, made him their umpire in disputes. He, on the other hand, having empire in his eye, was upright and just. As he proceeded thus, the dwellers in other towns, who had suffered from unjust decisions, were glad to go to him and to plead their

causes, till at length they went to no one else. Deioces now had the matter in his own hands. Accordingly he would no longer proceed to the judgment seat, for it was not worth while, he said, to neglect his private affairs for the sake of the affairs of others. When rapine and lawlessness returned, his friends said, 'We must appoint a King over us;' and then they debated who it should be, and Deioces was praised by everyone. So they made him their King; and he, upon this, bade them to build him a house worthy of his kingly power, and protect him with guards; and the Medes did so."

6. Now I have quoted this passage from history, because it carries us a step further in our investigation. It is for the good of the many that the one man, Deioces, is set up; but who is to keep him in his proper work? He puts down all little tyrants, but what is to hinder his becoming a greater tyrant than them all? This was actually the case; first the Assyrian tyranny, then anarchy, then the tyranny of Deioces. Thus the unfortunate masses oscillate between two opposite evils,—that of having no governor, and that of having too much of one; and which is the lesser of the two? This was the dilemma which beset the Horse* in the fable. He was in feud with the Stag, by whose horns he was driven from his pasture. The Man promised him an easy victory, if he would let him mount him. On his assenting, the Man bridled him, and vaulted on him, and pursued and killed his enemy; but,

this done, he would not get off him. Now then the Horse was even worse off than before, because he had a master to serve, instead of a foe to combat.

7. Here then is the problem: the social state is necessary for man, but it seems to contain in itself the elements of its own undoing. It requires a power to enforce the laws, and to rule the unruly; but what law is to control that power, and to rule the ruler? According to the common adage, "*Quis* custodiet ipsos custodes?*" Who is to hinder the governor dispensing with the law in his own favor? History shows us that this problem is as ordinary as it is perplexing.

8. The expedient, by which the state is kept *in statu** and its ruler is ruled, is called its Constitution; and this has next to be explained. Now a Constitution really is not a mere code of laws, as is plain at once; for the very problem is how to confine power within the law, and in order to the maintenance of law. The ruling power can, and may, overturn law and law-makers, as Cromwell* did, by the sword with which he protects them. Acts of Parliament, Magna* Charta, the Bill* of Rights, the Reform* Bill, none of these are the British Constitution. What then is conveyed in that word? I would answer as follows:

9. As individuals have characters of their own, so have races. Most men have their strong and their weak points, and points neither good nor bad, but idiosyncratic. And so of races: one is brave,

and sensitive of its honor; another romantic; another industrious, or long headed, or religious. One is barbarous, another civilized. Moreover, growing out of these varieties, or idiosyncrasies, and corresponding to them, will be found in these several races, and proper to each, a certain assemblage of beliefs, convictions, rules, usages, traditions, proverbs, and principles; some political, some social, some moral; and these tending to some definite form of government, and *modus vivendi*,* or polity, as their natural scope. And this being the case, when a given race has that polity which is intended for it by nature, it is in the same state of repose and contentment which an individual enjoys who has the food, or the comforts, the stimulants, sedatives, or restoratives, which are suited to his *diathesis** and his need. This then is the Constitution of a State: securing, as it does, the national unity by at once strengthening and controlling its governing power. It is something more than law; it is the embodiment of special ideas, ideas perhaps which have been held by a race for ages, which are of immemorial usage, which have fixed themselves in its innermost heart, which are in its eyes sacred to it, and have practically the force of eternal truths, whether they be such or not. These ideas are sometimes trivial, and at first sight, even absurd: sometimes they are superstitious, sometimes they are great or beautiful; but to those to whom they belong they are first principles, watch-words, common

property, natural ties, a cause to fight for, an occasion of self-sacrifice. They are the expressions of some or other sentiment, — of loyalty, of order, of duty, of honor, of faith, of justice, of glory. They are the creative and conservative influences of Society; they erect Nations into States, and invest States with Constitutions. They inspire and sway, as well as restrain, the ruler of a people, for he himself is but one of that people to which they belong. (*Who's to Blame* in *Discussions and Arguments*, pp. 311-316.)

Questions and Studies

Over the pen-name *Catholicus* Newman in 1855 addressed to the editor of *The Catholic Standard* a series of letters on the subject of the Crimean war. The present selection is Letter II of the series, which bears the caption, "Who's to Blame?" The author in Letter I states his proposition thus: "Still, we cannot alter facts; and, if the British Constitution is admirably adapted for peace, but not for war, which is the proposition I shall support, and which seems dawning on the public mind, there is a lesson contained in that circumstance which demands our attention."

Note that the author begins with a restatement of his proposition. Lawyers have said of Newman that he would have written a "good opinion." Certainly he never loses sight of the point he starts out to prove. "But, if I must speak accurately, etc."

•

(§ 1). An instance of the "explication" of a proposition. The author develops the meaning of his proposition without attempting as yet to prove it. In § 3 the author's concern seems to be to prove the *necessity* of "society." How does this help him to expound the term "state"? Indicate the steps by which the author passes from the exposition of the term "state" to the exposition of the term "constitution." Paraphrase briefly the author's exposition of these terms. Is the exposition clear? Discuss the value in argumentation of a clear understanding of terms.

Letter II does not take the author into his argument proper; still, it illustrates finely certain initial steps in argumentation.

XXV. "ALL WHO TAKE PART WITH THE APOSTLE ARE ON THE WIN- NING SIDE"

I. REFLECTIONS such as these would be decisive even with the boldest and most capable minds, but for one consideration. In the midst of our difficulties I have one ground of hope, just one stay, but, as I think, a sufficient one, which serves me in the stead of all other argument whatever, which hardens me against criticism, which supports me if I begin to despond, and to which I ever come round, when the question of the possible and the expedient is brought into discussion. It is the decision of the Holy See; St. Peter has spoken, it is he who has enjoined that which seems to us so unpromising. He has spoken, and has a claim on us to trust him. He is no recluse, no solitary student, no dreamer about the past, no doter upon the dead and gone, no projector of the visionary. He for eighteen hundred years has lived in the world; he has seen all fortunes, he has encountered all adversaries, he has shaped himself for all emergencies. If ever there was a power on earth who had an eye for the times, who has confined himself to the practicable, and

has been happy in his anticipations, whose words have been facts, and whose commands prophecies, such is he in the history of ages, who sits from generation to generation in the Chair of the Apostles, as the Vicar of Christ, and the Doctor of His Church.

2. These are not the words of rhetoric, Gentlemen, but of history. All who take part with the Apostle are on the winning side. He has long since given warrants for the confidence which he claims. From the first he has looked through the wide world, of which he has the burden; and, according to the need of the day, and the inspirations of his Lord, he has set himself now to one thing, now to another; but to all in season, and to nothing in vain. He came first upon an age of refinement and luxury like our own, and, in spite of the persecutor, fertile in the resources of his cruelty, he soon gathered, out of all classes of society, the slave, the soldier, the high-born lady, and sophist, materials enough to form a people to his Master's honor. The savage* hordes came down in torrents from the north, and Peter* went out to meet them, and by his very eye he sobered them, and backed them in their full career. They turned aside and flooded the whole earth, but only to be more surely civilized by him, and to be made ten times more his children even than the older populations which they had overwhelmed. Lawless kings arose, sagacious as the Roman, passionate as the Hun,* yet in him they

found their match, and were shattered, and he lived on. The gates of the earth were opened to the east and west, and men poured out to take possession; but he went with them by his missionaries to China, to Mexico, carried along by zeal and charity, as far as those children of men were led by enterprise, covetousness, or ambition. Has he failed in his successes up to this hour? Did he, in our fathers' day, fail in his struggle with Joseph* of Germany and his confederates, with Napoleon, a greater name, and his dependent kings that, though in another kind of fight, he should fail in ours? What gray hairs are on the head of Judah,* whose* youth is renewed like the eagle's, whose feet are like the feet of harts, and underneath the Everlasting arms?

3. In the first centuries of the Church all this practical sagacity of Holy Church was mere matter of faith, but every age, as it has come, has confirmed faith by actual sight; and shame on us, if, with the accumulated testimony of eighteen centuries, our eyes are too gross to see those victories which the Saints have ever seen by anticipation. Least of all can we, the Catholics of islands which have in the cultivation and diffusion of Knowledge heretofore been so singularly united under the auspices of the Apostolic See, least of all can we be the men to distrust its wisdom and to predict its failure, when it sends us on a similar mission now. I cannot forget that, at a time when Celt and Saxon were alike savage, it was the See of Peter that gave both of

them, first faith, then civilization; and then again bound them together in one by the seal of a joint commission to convert and illuminate in their turn the pagan continent. I cannot forget how it was from Rome that the glorious St. Patrick* was sent to Ireland, and did a work so great that he could not have a successor in it, the sanctity and learning and zeal and charity which followed on his death being but the result of the one impulse which he gave. I cannot forget how, in no long time, under the fostering breath of the Vicar of Christ, a country of heathen superstitions became the very wonder and asylum of all people,—the wonder by reason of its knowledge, sacred and profane, and the asylum of religion, literature and science, when chased away from the continent by the barbarian invaders. I recollect its hospitality, freely accorded to the pilgrim; its volumes munificently presented to the foreign student; and the prayers, the blessings, the holy rites, the solemn chants, which sanctified the while both giver and receiver.

4. Nor can I forget either, how my own England had meanwhile become the solicitude of the same unwearied eye: how Augustine was sent to us by Gregory;* how he fainted in the way at the tidings of our fierceness, and, but for the Pope, would have shrunk as from an impossible expedition; how he was forced on “in* fear and in much trembling,” until he had achieved the conquest of the island to Christ. Nor, again, how it came to pass that, when

Augustine died and his work slackened, another* Pope, unwearied still, sent three saints from Rome, to ennoble and refine the people Augustine had converted. Three holy men set out for England together, of different nations: Theodore,* an Asiatic Greek, from Tarsus; Adrian,* an African; Bennett* alone a Saxon, for Peter knows no distinction of races in his ecumenical work. They came with theology and science in their train; with relics, with pictures, with manuscripts of the Holy Fathers and the Greek classics; and Theodore and Adrian founded schools, secular and monastic, all over England, while Bennett brought to the north the large library he had collected in foreign parts, and, with plans and ornamental work from France, erected a church of stone, under the invocation of St. Peter, after the Roman fashion, "which," says the historian,¹ "he most affected." I call to mind how St. Wilfrid,* St. John* of Beverley, St. Bede, and other saintly men, carried on the good work in the following generations, and how from that time forth the two islands, England and Ireland, in a dark and dreary age, were the two lights of Christendom, and had no claims on each other, and no thought of self, save in the interchange of kind offices and the rivalry of love.

5. O memorable time, when St. Aidan* and the Irish monks went up to Lindisfarne* and Melrose,* and taught the Saxon youth, and when a St. Cuth-

¹ Cressy.

bert* and a St. Eata* repaid their charitable toil! O blessed days of peace and confidence, when the Celtic Mailduf* penetrated to Malmesbury* in the south, which has inherited his name, and founded there the famous school which gave birth to the great St. Aldhelm!* O precious seal and testimony of Gospel unity, when, as Aldhelm in turn tells us, the English went to Ireland "numerous as bees;" when the Saxon St. Egbert* and St. Willibrod,* preachers to the heathen Frisons,* made the voyage to Ireland to prepare themselves for their work; and when from Ireland went forth to Germany the two noble Ewalds,* Saxons also, to earn the crown of martyrdom! Such a period, indeed, so rich in grace, in peace, in love, and in good works, could only last for a season; but even when the light was to pass away from them, the sister islands were destined, not to forfeit, but to transmit it together. The time came when the neighboring continental country was in turn to hold the mission which they had exercised so long and well; and when to it they made over their honorable office, faithful to the alliance of two hundred years, they made it a joint act. Alcuin* was the pupil both of the English and of the Irish schools; and when Charlemagne* would revive science and letters in his own France, it was Alcuin, the representative both of the Saxon and the Celt, who was the chief of those who went forth to supply the need of the great Emperor. Such was the foundation of the School of Paris from which,

in course of centuries, sprang the famous University, the glory of the middle ages.

6. The past never returns; the course of events, old in its texture, is ever new in its coloring and fashion. England and Ireland are not what they once were, but Rome is where it was, and St. Peter is the same: his zeal, his charity, his mission, his gifts are all the same. He of old made the two islands one by giving them joint work of teaching; and now surely he is giving us a like mission, and we shall become one again, while we zealously and lovingly fulfill it. (*The Idea of a University*, pp. 13-18.)

Questions and Studies

An illustration of Newman's fondness for historical proof. The passage, while taking on the whole the form of narration or description, is really argumentative in scope. The author has a proposition, and he proves it by an appeal to history. This tendency to rest a contention on individual facts or precedents is characteristic of Newman, being one phase of what may be called his typical literary method, to wit, his constant use of the concrete.

Indicate the topic of § 1. How is it amplified? Note the careful unity of §§ 2, 3, and 4. State their topic-sentences. What is the author's proposition? How does he prove it? Outline the argument briefly. Where does it end?

What is the rhetorical value of the apostrophes in

§ 5? Discuss the imaginative element in the style; the emotional. What rhetorical devices help to the *force* of the style? Would you call the style eloquent, and for what reasons?

Selections XXI-XXV illustrate numerous methods and devices of effective argumentation. Thus, a *clear statement of the question at issue* (XXI), the *proposition clearly stated* (XXIV, XXV), *careful explanation of terms* (XXIV), *refutation* (XXIII), the *syllogism* (XXI), *proof by illustration* (XXII), *proof by historical appeal* (XXV), *explicit transitions* (XXII, XXIII), *summary* (XXI, XXIII).

E. PERSUASION

1. **Definition.** Persuasion is a *form of discourse which seeks to influence or move the human will*. To persuade another is to induce him to act one way or another or to refrain from acting at all. Argumentation stops with conviction. It has no further aim than to make others accept the truth of the proposition it undertakes to prove. Conviction may result in action, but with the resulting action, argumentation as such has no concern. It is the business of persuasion, on the other hand, to influence the wills of others and cause them to issue into action. Some text-books treat persuasion not as a distinct form of discourse, but as a phase of argumentation, calling it *persuasive* or *impassioned argumentation* or else *oratory*. However, as oratory in all its phases connotes an attempt, direct or indirect, to influence the human will, it is best to consider it as distinct from argumentation, which, of itself, seeks to influence the intellect and not the will.

2. **Methods.** Persuasion attains or tries to attain its object in three ways:

(a) *By Appeal to the Intellect*, i.e., by conviction

(rational appeal). To secure his hearers' perseverance in some line of conduct, the preacher tries to make them see clearly that it is their duty to persevere. Conviction, when possible, and not imaginative or emotional excitement, is the surest natural guarantee of perseverance in right conduct.

(b) *By Appeal to the Emotions* (emotional appeal). The passions of a man, when worked upon, readily express themselves in external action. Hence the appeal to passion has always had its recognized place among the resources of oratory. Imagination and emotion standing in close dependence on one another, the latter is often stimulated by stimulating the former, as in the highly-wrought word-pictures of the impassioned orator.

(c) *By Appeal to the Senses*. A method seldom practicable. Antony, with Cæsar's dead body to point to, could rouse the Roman mob to avenge the Dictator's death.

3. **Style.** Force, the emotional, and elegance, the esthetic quality of style, combine to render language *persuasive*, i.e., calculated to make men act as we wish them to act. All the charms of color and sound that language may be made to take on are legitimate resources for the one who uses persuasion as a literary type.

XXVI. AN APPEAL TO THE LAITY

I. THIS, I would say, Brothers* of the Oratory, not only to you, but, if I had a right to do so, to the Catholics of England generally. Let each stand on his own ground; let each approve himself in his own neighborhood; if each portion is defended, the whole is secured. Take care of the pence and the pounds will take care of themselves. Let the London press alone; do not appeal to it; do not expostulate with it, do not flatter it; care not for popular opinion, cultivate local. And then if troubled times come on, and the enemy rages, and his many voices go forth from one center all through England, threatening and reviling us, and muttering in his cowardly way, about brickbats, bludgeons, and lighted brands, why in that case the Birmingham people will say, "Catholics are, doubtless, an infamous set, and not to be trusted, for the Times* says so, and Exeter Hall,* and the Prime Minister,* and the Bishops of the Establishment;* and such good authorities cannot be wrong; but somehow an exception must certainly be made for the Catholics of Birmingham. They are not like the rest; they are indeed a shocking set at Manchester, Preston,* Blackburn,* and Liverpool; but, how-

ever you account for it, they are respectable men here. Priests in general are perfect monsters; but here they are certainly unblemished in their lives, and take great pains with their people. Bishops are tyrants, and, as Maria* Monk says, cut-throats, always excepting the Bishop of Birmingham, who affects no state or pomp, is simple and unassuming, and always in his work." And in like manner, the Manchester people will say, "Oh, certainly, Popery* is horrible, and must be kept down. Still, let us give the devil his due, they are a remarkably excellent body of men here, and we will take care no one does them any harm. It is very different at Birmingham; there they will have a Bishop, and that makes all the difference; he is a Wolsey* all over; and the priests, too, in Birmingham are at least one in twelve infidels. We do not recollect who ascertained this, but it was some most respectable man, who was far too conscientious and too charitable to slander anyone." And thus, my Brothers, the charges against Catholics will become a sort of Hunt-the-slipper,* everywhere and nowhere, and will end in "sound* and fury, signifying nothing."

2. Such is that defensive system, which I think is especially the duty of Catholics at this moment. You are attacked on many sides; do not look about for friends on the right hand or the left. Trust neither Assyria nor Egypt; trust no body of men. Fall back on yourselves, and trust none but your-

selves. I do not mean you must not be grateful to individuals who are generous to you, but beware of parties; all parties are your enemies; beware of alliances. You are your own best, and sure, and sufficient friends; no one can really hurt you but yourselves; no one can succor you but yourselves. Be content to have your conscience clear, and your God on your side.

3. Your strength lies in your God and your conscience; therefore it lies not in your number. It lies not in your number any more than in intrigue, or combination, or worldly wisdom. God saves whether by many or by few; you are to aim at showing forth His light, at diffusing "the sweet* odor of His knowledge in every place:" numbers would not secure this. On the contrary, the more you grew, the more you might be thrown back into yourselves, by the increased animosity and jealousy of your enemies. You are enabled in some measure to mix with them while you are few; you might be thrown back upon yourselves, when you became many. The line of demarcation might be more strictly observed; there might be less intercourse and less knowledge. It would be a terrible state of things to be growing in material power, and growing too in a compulsory exclusiveness. Grow you must; I know it; you cannot help it; it is your destiny; it is the necessity of the Catholic name, it is the prerogative of the Apostolic heritage; but a material extension without a corresponding moral

manifestation, it is almost awful to anticipate; awful, if there should be the sun of justice within you, with so little power to cast the illumination of its rays upon the multitudes without. On the other hand, even if you did not grow, you might be able to dispense on all sides of you the royal light of Truth, and exert an august moral influence upon the world. This is what I want; I do not want growth, except of course for the sake of the souls of those who are the increment; but I want you to rouse yourselves. I would aim primarily at organization, edification, cultivation of mind, growth of the reason. It is a moral force, not a material, which will vindicate your profession, and will secure your triumph. It is not giants who do most. How small was the Holy Land! yet it subdued the world. How poor a spot was Attica! yet it has formed the intellect. Moses was one, Elias was one, David was one, Paul* was one, Athanasius* was one, Leo* was one. Grace ever works by few; it is the keen vision, the intense conviction, the indomitable resolve of the few, it is the blood of the martyr, it is the prayer of the saint, it is the heroic deed, it is the momentary crisis, it is the concentrated energy of a word or a look, which is the instrument of heaven. Fear not, little flock, for He is mighty who is in the midst of you, and will do for you great things.

4. As troubles and trials circle round you, He will give you what you want at present — “a

mouth,* and wisdom, which all your adversaries shall not be able to resist and gainsay.” “There* is a time for silence, and a time to speak;” the time for speaking is come. What I desiderate in Catholics is the gift of bringing out what their religion is; it is one of those “better* gifts” of which the Apostle bids you be “zealous.” You must not hide your talent in a napkin, or your light under a bushel. I want a laity, not arrogant, not rash in speech, not disputatious, but men who know their religion, who enter into it, who know just where they stand, who know what they hold, and what they do not, who know their creed so well that they can give an account of it, who know so much of history that they can defend it. I want an intelligent, well-instructed laity; I am not denying you are such already; but I mean to be severe, and, as some would say, exorbitant in my demands, I wish you to enlarge your knowledge, to cultivate your reason, to get an insight into the relation of truth to truth, to learn to view things as they are, to understand how faith and reason stand to each other, what are the bases and principles of Catholicism, and where lie the main inconsistencies and absurdities of the Protestant theory. I have no apprehension you will be worse Catholics for familiarity with these subjects, provided you cherish a vivid sense of God above, and keep in mind that you have souls to be judged and to be saved. In all times the laity have been the measure of the Catholic spirit; they saved

the Irish Church three centuries ago, and they betrayed the Church of England. Our rulers were true, our people were cowards. You ought to be able to bring out what you feel and what you mean, as well as to feel and mean it; to expose to the comprehension of others the fictions and fallacies of your opponents; and to explain the charges brought against the Church, to the satisfaction, not, indeed of bigots, but of men of sense, of whatever cast of opinion. And one immediate effect of your being able to do all this will be your gaining that proper confidence in self which is so necessary for you. You will then not even have the temptation to rely on others, to court political parties or particular men; they will rather have to court you. You will no longer be dispirited or irritated (if such is at present the case), at finding difficulties in your way, in being called names, in not being believed, in being treated with injustice. You will fall back upon yourselves; you will be calm, you will be patient. Ignorance is the root of all littleness; he who can realize the law of moral conflicts, and the incoherence of falsehood, and the issue of perplexities, and the end of all things, and the Presence of the Judge, becomes, from the very necessity of the case, philosophical, long-suffering, and magnanimous. (*Lectures on the Present Position of Catholics in England*, ix, pp. 386-391.)

Questions and Studies

Newman's *Lectures on the Present Position of Catholics in England* were delivered in Birmingham in 1852 as a rebuke to the outburst of bigotry occasioned by the action of Pius IX in restoring the Catholic hierarchy in England.

Note the irony in § 1. Mark, also, the sparing use of connectives in the entire passage. Is there a reason for this trait of style? Mark the direct and earnest tone. What rhetorical aids help to it? What advantages result from the use of the first person? Study the last third of § 1 for various rhetorical effects. "Moses was one, etc." A happy instance of the suggestive power of names. Do you catch the significance of these names, as being those of men who achieved a great work single-handed?

What substantially is the "defensive system" inculcated by Newman in § 1? Does § 2 help to explain it? Note the argument in § 3. What is the proposition and how is it proved?

Write a short critical estimate of the style of the passage and of its fitness for the author's purpose.

XXVII. REMEMBRANCE OF PAST MERCIES

I. WELL were it for us, if we had the character of mind, instanced in Jacob, and enjoined on his descendants; the temper of dependence upon God's providence, and thankfulness under it, and careful memory of all He has done for us. It would be well if we were in the habit of looking at all we have, as God's gift, undeservedly given, and day by day continued to us solely by His mercy. He gave; He may take away. He gave us all we have, — life, health, strength, reason, enjoyment, the light of conscience; whatever we have good and holy within us; whatever faith we have; whatever of a renewed will; whatever love towards Him; whatever power over ourselves; whatever prospect of heaven. He gave us relatives, friends, education, training, knowledge, the Bible, the Church. All comes from Him. He gave; He may take away. Did He take away, we should be called on to follow Job's* pattern, and be resigned: "The Lord gave, and the Lord hath taken away. Blessed be the name of the Lord." While He continues His blessings, we should follow David* and Jacob, by living in constant praise and thanksgiving, and in offering up to Him of His own.

2. We are not our own, any more than what we possess is our own. We did not make ourselves; we cannot be supreme over ourselves. We cannot be our own masters. We are God's property by creation, by redemption, by regeneration. He has a triple claim upon us. Is it not our happiness thus to view the matter? Is it any happiness, or any comfort to consider that we *are* our own? It may be thought so by the young and prosperous. These may think it a great thing to have everything, as they suppose their own way,—to depend on no one,—to have to think of nothing out of sight,—to be without the irksomeness of continual acknowledgment, continual prayer, continual reference of what they do to the will of another. But as time goes on, they, as all men, will find that independence was not made for man—that it is an unnatural state—may do for a while, but will not carry us on safely to the end. No; we are creatures, and, as being such, we have two duties, to be resigned and to be thankful.

3. Let us then view God's providences towards us more religiously than we have hitherto done. Let us try to gain a truer view of what we are, and where we are, in His kingdom. Let us humbly and reverently attempt to trace His guiding hand in the years which we have hitherto lived. Let us thankfully commemorate the many mercies He has vouchsafed to us in time past, the many sins He has not remembered, the many dangers He has averted,

the many prayers He has answered, the many mistakes He has corrected, the many warnings, the many lessons, the much light, the abounding comfort which He has from time to time given. Let us dwell upon times and seasons, times of trouble, times of joy, times of refreshment. How did He cherish us as children! How did He guide us in that dangerous time when the mind began to think for itself, and the heart to open to the world! How did He with His sweet discipline restrain our passions, mortify our hopes, calm our fears, enliven our heavinesses, sweeten our desolateness, and strengthen our infirmities! How did He gently guide us towards the straight gate; how did He allure us along His everlasting way, in spite of its strictness, in spite of its loneliness, in spite of the dim twilight in which it lay! He has been all things to us. He has been, as He was to Abraham, Isaac, and Jacob, our shield, and great reward, promising and performing, day by day, "Hitherto* hath He helped us." "The* Lord hath been mindful of us, and He hath blessed us." He has not made us for nought; He has brought us thus far, in order to bring us further, in order to bring us on to the end. (*Parochial and Plain Sermons*, vol. v, sermon 6.)

Questions and Studies

The patriarch Jacob's habit of thankfulness to God for past favors is enlarged upon in the body

of the sermon, the particular lesson of which is stated in the first sentence of § 1. How much of persuasion or appeal is contained in the concluding paragraphs? To what object or end is the appeal directed? Is the appeal *rational* or *emotional*? If *rational*, what motives for action are alleged? What part in the effect intended is played by entreaty? by interrogation? by exclamation? Is the style typically oratorical? Is it an appropriate style for sacred oratory? What differences do you note between the present selection and Selections XXVIII and XXIX with respect to style?

XXVIII. GOD'S WILL THE END OF LIFE

I. THE end of a thing is the trial. It was our Lord's rejoicing, in His last solemn hour, that He had done the work for which He was sent. "I* have glorified Thee on earth," He says in His prayer. "I have finished the work which Thou gavest Me to do; I have manifested Thy Name to the men whom Thou hast given me out of the world." It was St. Paul's consolation also; "I* have fought the good fight, I have finished the course, I have kept the faith; henceforth there is laid up for me a crown of justice, which the Lord shall render to me in that day, the just Judge." Alas, alas! how different will be our view of things when we come to die, or when we have passed into eternity, from the dreams and pretenses with which we beguile ourselves now! What will Babel do for us then? will it rescue our souls from the purgatory or the hell, to which it sends us? If we were created, it was that we might serve God; if we have His gifts, it is that we may glorify Him; if we have a conscience, it is that we may obey it; if we have the prospect of heaven, it is that we may keep it before us; if we have light, that we may follow it; if we have grace, that we may save ourselves

by means of it. Alas, alas, for those who die without fulfilling their mission! who were called to be holy, and lived in sin; who were called to worship Christ, and who plunged into this giddy and unbelieving world; who were called to fight, and who remained idle; who were called to be Catholics, and remained in the religion of their birth! Alas for those, who have had gifts and talents, and have not used, or misused, or abused them; who have had wealth, and have spent it on themselves; or who have had abilities, and have advocated what was sin, or ridiculed what was true, or scattered doubts against what was sacred; or who have had leisure, and have wasted it on wicked companions, or evil books, or foolish amusements! Alas for those of whom the best that can be said is, that they are harmless and naturally blameless, while they never have attempted to cleanse their hearts or live in God's sight!

2. The world goes on from age to age, but the holy Angels and blessed Saints are always crying alas, alas, and woe, woe, over the loss of vocations, and the disappointments of hopes, and the scorn of God's love, and the ruin of souls. One generation succeeds another, and whenever they look down upon earth from their golden thrones, they see scarcely anything but a multitude of guardian spirits, downcast and sad, each following his own charge, in anxiety, or in terror, or in despair, vainly endeavoring to shield him from the enemy, and

failing because he will not be shielded. Times come and go, and man will not believe, that that is to be which is not yet, or that what is now only continues for a season, and is not eternity. The end is the trial; the world passes; it is but a pageant and a scene, the lofty palace crumbles, the busy city is mute, the ships of Tarshish* have sped away. On the heart and flesh death comes; the veil is breaking. Departing soul, how hast thou used thy talents, thy opportunities, the light poured around thee, the warning given thee, the grace inspired into thee? O my Lord and Saviour, support me in that hour in the strong arms of Thy Sacraments, and by the fresh fragrance of Thy consolations. Let the absolving words be said over me, and the holy oil sign and seal me, and Thy own Body be my food, and thy Blood my sprinkling; and let sweet Mary breathe on me, and my Angel whisper peace to me, and my glorious Saints, and my own dear Father smile on me; that in them all, and through them all, I may receive the gift of perseverance, and die, as I desire to live, in Thy faith, in Thy Church, in Thy service, and in thy love. (*God's Will the End of Life* in *Discourses Addressed to Mixed Congregations*, pp. 87-91.)

Questions and Studies

Is there appeal in §§ 1 and 2? Is it direct or indirect? How does indirect appeal differ from di-

rect? Is the appeal in the present case effective (i.e., from the standpoint of form)? What is the preacher's definite object in the sermon and how does he aim at it? What is to be said of the final prayer as a device of sacred oratory?

What impression does the style make upon you? Is it direct? animated? popular? convincing? Determine what qualities of style result from the sentence-forms; from rhetorical devices (parallel structure, interrogation, exclamation, etc.). Study § 1 for balanced sentences. What is their effect? Characterize the style of § 2. May the style of the passage be considered an ideal pulpit style? If so, for what reasons?

XXIX. THE ASSUMPTION

I. AND therefore she died in private. It became Him, who died for the world, to die in the world's sight; it became the great Sacrifice to be lifted up on high, as a light that could not be hid. But she, the lily of Eden, who had always dwelt out of the sight of man, fittingly did she die in the garden's shade, and amid the sweet flowers in which she had lived. Her departure made no noise in the world. The Church went about her common duties, preaching, converting, suffering; there were persecutions, there was fleeing from place to place, there were martyrs, there were triumphs; at length the rumor spread through Christendom that Mary was no longer upon earth. Pilgrims went to and fro; they sought for her relics, but these were not; did she die at Ephesus?* or did she die at Jerusalem? accounts varied; but her tomb could not be pointed out, or, if it was found, it was open; and instead of her pure and fragrant body, there was a growth of lilies from the earth which she had touched. So inquirers went home marveling, and waiting for further light. And then the tradition came, wafted westward on the aromatic breeze, how that when the

time of her dissolution was at hand, and her soul was to pass in triumph before the judgment-seat of her Son, the Apostles were suddenly gathered together in one place, even, in the Holy City, to bear part in the joyful ceremonial; how that they buried her with fitting rites; how that the third day, when they came to the tomb, they found it empty, and angelic choirs with their glad voices were heard singing day and night the glories of their risen Queen. But, however we feel towards the details of this history (nor is there anything in it which will be unwelcome or difficult to piety), so much cannot be doubted, from the consent of the whole Catholic world and the revelations made to holy souls, that, as is befitting, she is, soul and body, with her Son and God in heaven, and that we have to celebrate, not only her death, but her Assumption.

2. And now, my dear brethren, what is befitting in us, if all that I have been telling you is befitting in Mary? If the Mother of Emmanuel* ought to be the first of creatures in sanctity and in beauty; if it became her to be free from all sin from the very first, and from the moment she received her first grace to begin to merit more; and if such as was her beginning, such was her end, her conception immaculate and her death an assumption; if she died, but revived, and is exalted on high; what is befitting in the children of such a Mother but an imitation, in their measure, of her devotion, her meekness, her simplicity, her modesty, and her

sweetness? Her glories are not only for the sake of her Son, they are for our sake, also. Let us copy her faith, who received God's message by the Angel without a doubt; her patience, who endured St. Joseph's surprise without a word; her obedience, who went up to Bethlehem in the winter and bore our Lord in a stable; her meditative spirit, who pondered in her heart what she saw and heard about Him; her fortitude, whose heart the sword went through; her self-surrender, who gave Him up during His ministry and consented to His death.

3. Above all let us imitate her purity, who, rather than relinquish her virginity, chose to lose Him for a Son. O my dear children, young men and young women, what need have you of the intercession of the Virgin-Mother, of her help, of her pattern, in this respect! What shall bring you forward in the narrow way, if you live in the world, but the thought and the patronage of Mary! What shall seal your senses, what shall tranquillize your heart, when sights and sounds of danger are around you, but Mary? What shall give you patience and endurance, when you are wearied out with the length of the conflict with evil, with the unceasing necessity of precautions, with the irksomeness of observing them, with the tediousness of their repetition, with the strain upon your mind, with your forlorn and cheerless condition, but a loving communion with her? She will comfort you in your discouragements, solace you in your fatigue, raise you after

your falls, reward you for your successes. She will show you her Son, your God and your all. When your spirit within you is excited, or relaxed, or depressed, when it loses its balance, when it is restless and wayward, when it is sick of what it has, and hankers after what it has not, when your eye is solicited with evil, and your mortal frame trembles under the shadow of the Tempter, what will bring you to yourselves, to peace and to health, but the cool breath of the Immaculate and the fragrance of the Rose* of Saron? It is the boast of the Catholic Religion that it has the gift of making the young heart chaste; and why is this, but that it gives us Jesus for our food, and Mary for our nursing Mother? Fulfill this boast in yourselves; prove to the world that you are following no false teaching, vindicate the glory of your Mother Mary, whom the world blasphemes, in the very face of the world, by the simplicity of your own deportment, and the sanctity of your words and deeds. Go to her for the royal heart of innocence. She is the beautiful gift of God, which outshines the fascinations of a bad world, and which no one ever sought in sincerity and was disappointed. "She* is more precious than all riches; and all things that are desired are not to be compared with her. Her ways are beautiful ways, and her paths are peace. She is a tree of life to them that lay hold on her; and he that shall retain her is blessed. As a vine hath she brought forth a pleasant odor, and her flowers are the fruit

of honor and virtue. Her spirit is sweeter than honey, and her heritage than the honeycomb. They that eat her shall yet be hungry, and they that drink her shall still thirst. Whoso hearkeneth to her, shall not be confounded, and they that work by her, shall not sin." (*Fitness of the Glories of Mary in Discourses Addressed to Mixed Congregations*, pp. 280-282.)

Questions and Studies

The structure of the paragraphs deserves attention. Note in each instance the initial sentence and its relation to the rest of the paragraph. "Fittingly did she die, etc." Contrast for effect with the uninverted order of the same words. Study § 1 for prose cadences and general rhythmic effects.

" . . . definiteness of object is in various ways the one virtue of the preacher;—and this means that he should set out with the intention of conveying to others some spiritual benefit." (Newman on "University Preaching" in *The Idea of a University*, p. 412.) What is the preacher's definite object in this instance? Note the recapitulation in § 2, "If the Mother of Emmanuel ought to be, etc." What advantage do you see in it? Discuss the author's use of entreaty; of exclamation; of interrogation. "The object of Persuasion (in preaching) is the absolute determination of the will to do something conducive to salvation." (Feeney: *Manual of Sacred Rhetoric*, p. 263.) What is the

“ something conducive to salvation ” in the present case? The passage under consideration is the conclusion of a sermon. As such does it satisfy all the demands of a conclusion in practical sacred oratory?

XXX. THE PARTING OF FRIENDS

AND, O my brethren, O kind and affectionate hearts, O loving friends, should you know anyone whose lot it has been, by writing or by word of mouth, in some degree to help you thus to act; if he has ever told you what you know about yourselves, or what you did not know; has read to you your wants or feelings, and comforted you by the very reading; has made you feel that there was a higher life than this daily one, and a brighter world than that you see; or encouraged you, or sobered you, or opened a way to the inquiring, or soothed the perplexed; if what he has said or done has ever made you take interest in him, and feel well inclined towards him; remember such a one in time to come, though you hear him not, and pray for him, that in all things he may know God's will, and at all times he may be ready to fulfill it. (*Sermons Bearing on Subjects of the Day*, xxvi, p. 409.)

Questions and Studies

The simple, earnest pathos of the appeal and the unadorned beauty of the language in which it is made cannot fail to impress the student. To what is the charm of the passage due? Newman can secure the most striking effects by the simplest means. On what rhetorical aids, if any, does he rely in the present instance?

TOPICAL ANALYSES

A. NARRATION

- I. ELEMENTS: (1) Time
(2) Place
(3) Plot
(4) Character (dialogue)
- II. STRUCTURE: (1) Unity — relevance of details
(2) Coherence — arrangement for order
(3) Emphasis — arrangement for effect
 - (a) A beginning to interest
 - (b) Suspense
 - (c) Climax
- III. STYLE: *Vividness* (picturesqueness, animation, movement, force) the typical quality

B. DESCRIPTION

- I. PROBLEMS: (1) Point of view
(2) Fundamental image
(3) Effective selection of details
- II. STRUCTURE: (1) Unity — relevance of details
(2) Coherence — arrangement for order
(3) Emphasis — arrangement for effect
- III. AIM: *Vividness of Portrayal*. This is secured by:
 - (1) Concrete details
 - (2) Suggestive details

- (3) Imagery, tone-color, specific terms, and all the *picturing* resources of language
- IV. TYPES: (1) Description by inventory
- (2) Description by impression
- (3) Description by suggestion
- V. STYLE: *Vividness* the typical quality

C. EXPOSITION

- I. TYPICAL PROCESSES: (1) Definition
 - (a) *Scientific*
 - (b) *Rhetorical* or *descriptive* (amplifying aids, e.g., illustration, antithesis or contrast, obverse statement, comparison, repetition, etc.)
- (2) Division
 - (a) *Scientific*
 - (b) *Rhetorical*
- II. TYPES: (1) Exposition in method (the essay)
- (2) Exposition in scope only
 - (a) Expository description
 - (b) Expository narration (the fable, "generalized narrative," fiction with a purpose, interpretative history or biography)
- III. STYLE: *Clearness* the typical quality

D. ARGUMENTATION

- I. METHODS: (1) Argumentation direct and indirect (refutation)
(2) Argumentation deductive and inductive
(3) Argumentation a priori and a posteriori
(4) The syllogism, enthymeme, sorites, dilemma, etc.
- II. AIDS: (1) A definite proposition
(2) A clear-cut plan or division of material
(3) Explicit transitions
(4) Emphatic summaries
- III. STYLE: *Clearness* the typical quality

E. PERSUASION

- I. METHODS: (1) Appeal to the intellect
(2) Appeal to the imagination and emotions
(3) Appeal to the senses
- II. STYLE: *A combination of force and elegance* the typical quality

GLOSSARY AND NOTES

A

Adrian, St. An African monk who accompanied St. Theodore of Tarsus into England. Succeeded St. Benedict Bishop as Abbot of the Abbey of St. Peter and Paul in Canterbury. Died 710.

Ægean (Sea). An arm of the Mediterranean lying between Greece on the west and Asiatic Turkey on the east.

Æneas. Son of Anchises and Venus and mythical ancestor of the Roman people. Hero of Vergil's *Æneid*.

Agellius. See Callista.

Aidan, St. Irish monk of Iona; Bishop of Lindisfarne and apostle of Northumbria. Died 651.

Alcuin (735?-804). Anglo-Saxon monk at the court of Charlemagne, whom he aided in promoting the great intellectual revival that marked the Emperor's reign.

Aldhelm, St. First bishop of Sherburne in England. Said to have been of the royal family of Wessex. Died 709.

Alexandria. An ancient city and seaport of Egypt on the Mediterranean Sea. Named for Alexander the Great, its founder.

Alfred (849-901). Surnamed the Great. King of Wessex and overlord of England.

Ambrose, St. (340?-397). Bishop of Milan and Father of

the Church. He baptized St. Augustine.

Amiens. A town on the river Somme in northeastern France.

ancient style of art, etc. (p. 87). The Gothic, revived in England in the first half of the nineteenth century by A. W. Pugin.

Animuccia, Giovanni. A musician and composer of repute, musical director at St. Peter's in Rome and bosom friend of St. Philip Neri.

another pope, etc. (p. 189). Pope St. Vitalian.

Anthony, St. (251?-356?). Egyptian abbot, generally regarded as the founder of Christian monasticism.

Aquitaine. Formerly a political division of central and southern France. The Aquitania of Cæsar's *Commentaries*.

Arabs (p. 71). The Kaaba or sacred stone of the Arabs is preserved in the Great Mosque at Mecca.

Arcadia. A geographical division of ancient Greece, noted for the simple, rustic manners of its inhabitants.

Aristotle (384-322 B. C.). Greek philosopher, founder of the Peripatetic School.

Armagh. A town and county in the Province of Ulster, Ireland. The Archbishop of Armagh is Primate of the Irish Church.

asbestos. A mineral substance

unaffected by fire. Shrouds made of asbestos cloth were in use among the Romans.

Astarte. A goddess of the Syrians and Phœnicians, identified with the Aphrodite of the Greeks and the Venus of the Romans.

Athanasius, St. (296-373). Primate of Egypt and Father of the Church. A resolute defender of orthodox Christianity against the heresy of Arius, who denied the divinity of Christ.

Atlas. A high mountain in northern Africa.

atrium. In a Roman house, a large-sized and centrally located room opening from the vestibule. In the houses of the poor and the middle classes, it served as kitchen and sitting-room; in those of the wealthy, as a reception-room for visiting friends and clients.

Attica. Geographical and political division of ancient Greece. Its principal city, Athens, "the eye of Greece," was a brilliant center of Greek literature and art.

augurs. Roman soothsayers or diviners, who made predictions from the movements and chirpings of birds.

Augustine, St. (p. 87). Benedictine monk sent by Pope Gregory the Great in 597 to convert the Anglo-Saxons, a commission which he discharged with signal success. Died Archbishop of Canterbury in 604.

Augustine, St. (354-430) (p. 172). Son of St. Monica and Bishop of Hippo in Africa. Conspicuous among the Fathers of the Church for his influence on the development of Catholic theology.

B

Balaam. A sorcerer, forced by divine intervention to prophesy good things of the Israelites after he had been hired by Balac, King of Moab, to curse them. Numbers xxii-xxiv.

Babylon. An ancient city on the river Euphrates, of frequent mention in scriptural narrative; capital of the great Oriental monarchy of Babylonia. The story of the draining of the bed of the Euphrates at the capture of the city by the Persians under Cyrus (538 B. C.) is told in Herodotus. The Tower of Babel mentioned in the Old Testament (Genesis xi.), is associated by tradition with the site of ancient Babylon.

bacchanal. A devotee of Bacchus; a noisy, drunken reveler.

Bacchus. The Greek Dionysos, son of Jupiter, god of wine and good cheer. His head, surmounting a term or short pillar, was a common artistic device.

Bagradas. The modern Mejerda, a river of Algeria and Tunis, having its source in the Atlas.

Bajazet I (1347-1403). Sultan of the Turks. Defeated by Timor or Tamerlane at An-cyra (402) and held prisoner by him until death.

Banchor or Bangor. A town, twelve miles east of Belfast, in County Down, Ireland; seat of a famous monastery destroyed by the Danes.

Bardeney. A town in Lincolnshire, northeastern England.

Baronius, Cardinal (1538-1607). Italian Oratorian, author of the *Annales Ecclesiastici* (Ec-

- clesiastical Annals), a monumental work on Church history.
- Basil, St. (329-379).** Surnamed the Great. Bishop of Cæsarea in Palestine and Father of the Church.
- Basilidians.** Followers of Basilides, a second-century teacher of the Gnostic heresy.
- Baths of Alexander.** Built in Rome by the Emperor Alexander Severus.
- beau ideal.** A model or ideal of excellence.
- Beccafico.** The garden warbler, a small bird highly prized by the Italians as a delicacy of the table.
- Bede, St. (672?-735).** Commonly styled Venerable. Benedictine monk of the Abbey of Jarrow in England; author of a famous Ecclesiastical History of England.
- Benedict, St. (480-543).** Founder at Monte Cassino in Italy of the Benedictine Order of monks, the parent stem of Western monasticism.
- Bennett or Benedict Biscop, St.** Founder of the abbeys of Wearmouth and Jarrow in England. Died 690.
- Bernard, St. (1091-1140).** Abbot of Clairvaux, a Cistercian monastery near Langres in France. Famous as a preacher, theologian and hymn-writer. He opposed the errors of Abelard and preached the Second Crusade.
- "better gifts"** (p. 199). I Corinthians xii. 31.
- Bill of Rights.** A celebrated English constitutional document defining the extent of the King's prerogative and of the powers of Parliament, which body thenceforth became the controlling element in the government of England (1689).
- Blackburn.** A city in Lancashire, England.
- Bochart, Samuel (1599-1667).** French orientalist of authority.
- Bordeaux.** A large and important town at the mouth of the river Garonne in southwestern France.
- Borromeo, Cardinal Federigo.** Archbishop of Milan and intimate friend of St. Philip Neri.
- box** (p. 110). A small, snug country-house occupied temporarily, e.g., for hunting.
- Boyne.** A river in the east of Ireland, flowing into the Irish Sea. Scene of the battle of the Boyne (July, 1690).
- Britain.** The Roman province Britannia, the modern England, Scotland, and Wales.
- Brittany.** A district in northwestern France; home of the Bretons.
- bronze of Ægina.** The Greek sculptor, Polyclethus, made use in his art of the fine bronze manufactured in Ægina, an island of Greece not many miles from Athens.
- Brothers of the Oratory** (p. 195). A lay association or confraternity affiliated to the Birmingham Congregation of the Oratory. Newman addressed his *Lectures on the Present Position of Catholics in England* to its members.
- Burgundy.** The name successively of a kingdom, dukedom, and province in southeastern France.
- "but what are these, etc."** (p. 39). St. John vi. ix.
- Byron, Lord (1788-1824).** Though belonging by his work to the Romantic school

of English poets, he defended the *artificial* poetry of Pope against the attacks of certain critics (p. 110).

C

Cadiz. The ancient Gades, a city and seaport of Phœnician origin in southwestern Spain.

Cæsar, Caius Julius (100 B. C.—44). The most commanding figure in Roman history. He overthrew the republic and founded the empire.

Cajetan, St. (1480–1547). A native of Thienna in Italy. Founder of the religious order known as the Theatines.

Caliph Omar (p. 172). Mahomet's second successor, who, at the capture of Alexandria in Egypt, is said to have given orders for the burning of the famous Alexandrian library on the ground that the Koran was the only book necessary for man. A story of doubtful authenticity.

Callista. The incidents of Newman's *Callista* are placed in Northern Africa, at the outbreak of the Decian persecution in the middle of the third century. Callista, a Greek pagan girl and skilful image-maker, is the central figure. Agellius and Juba, their mother Gurta, a sorceress, their uncle Jucundus, a staunch pagan, and St. Cyprian, Bishop of Carthage, enter into the action. Agellius, a Christian, seeks the hand of Callista in marriage, but fails of success. Some time after St. Cyprian falls into the clutches of a murderous mob, but is rescued by Juba, who, though once a catechumen, has never practiced Christianity. For

saving the Bishop's life, he is punished by his mother, Gurta, who by a strange exercise of her power renders him a demoniac; in the end, however, he recovers his senses and dies a Christian. Callista, though not yet converted, is thrown into prison on the charge of being a Christian. Here she is visited by St. Cyprian, who admits her into the Church. Her torture and death for the faith follow shortly.

Cambray. A town in north-eastern France (French Flanders), noted for its fine linen fabrics called cambrics.

Campania. A district in southern Italy of great fertility of soil.

Campus Martius. "The Field of Mars"; in ancient Rome, a low, semicircular plain, inclosed by hills and containing many splendid buildings.

Capitol. The Capitoline Hill, the most interesting historically of the seven hills of Rome. Site of the arx or citadel and of the temple of Jupiter Capitolinus.

Caracalla, Marcus Aurelius Antoninus (188–217). Roman Emperor. He extended the rights of citizenship to all the free inhabitants of the Empire in order to be able to tax their estates.

carmen. Latin for "song" or "hymn." The *Carmen Sæculare* (Secular Hymn) was sung at the celebration of the Secular Games.

Carthage. A city of Phœnician origin on the northern coast of Africa. Under Hannibal, Carthaginian general, a formidable rival of Rome.

cassia. A species of medicinal bark known to the ancients;

- perhaps the same as cassia bark or cassia lignea.
- Cham** or **Ham**. One of the three sons of Noe; reputed progenitor of the so-called Hamitic peoples.
- Charlemagne (742-814)**. Charles the Great (Carolus Magnus). A great Frankish king who welded the kingdoms of western Europe into a united empire. His coronation as Emperor by Pope Leo III (800) marked the foundation of the Holy Roman Empire.
- Charles Borromeo, St. (1538-1584)**. Nephew of Pope Pius IV and Archbishop of Milan. A recognized model of pastoral energy and zeal.
- Cheop's pyramid**. The great pyramid of Gizeh, built by the Egyptian king Cheops or Khufu.
- cicada**. The tree cricket, an hemipterous insect which makes a shrill noise with its wing-cases.
- Circus**. The Circus Maximus, the great race-course in ancient Rome; so called from its circular form.
- citron-wood of Mauretania**. The citrus tree (*thyia cypressiodes*), which grew on the slopes of the Atlas in northern Africa, furnished a delicately veined wood, susceptible of high polish.
- cloth of gold of Phrygia**. A species of rich cloth made in Phrygia, a province of Asia Minor, was used by the Romans for embroidery on articles of dress.
- Cock-a-leekie**. A Scotch diminutive from the two elements, "cock" and "leek" or onion. A cock or other fowl boiled with leeks or onions.
- Colonia Scillitana**. Also Scillium, an ancient town of northern Africa, home of the twelve Scillitan martyrs.
- Colonna, Marco Antonio (1535-1584)**. Member of the princely Italian family of the Colonnas; commander of the Papal fleet in the battle of Lepanto.
- Column of Antoninus**. Erected in Rome (174) in honor of the Emperor Marcus Aurelius Antoninus.
- Connaught**. The westernmost of the four provinces of Ireland.
- consummatum est**. "It is consummated." St. John xix. 30.
- Corfu**. The ancient Corcyra, the largest of the Ionian Islands, situated near the west coast of Greece.
- Corinth, Gulf of**. A large inlet of the Mediterranean cutting off the Peloponnesus or Morea from northern Greece.
- Corinthian brass or bronze**. According to Pliny composed of copper, silver, and gold. Said to have been more precious than silver and almost as precious as gold.
- Cork**. A city and port on the river Lee in Cork County, the southernmost of the counties of Ireland.
- coup-d'œil**. "A quick glance of the eye."
- Cromwell, Oliver (1599-1658)**. Lord Protector of the Commonwealth of England, Scotland, and Ireland, a form of government set up in Great Britain after the Civil War under Charles I.
- Croyland or Crowland**. A town in Lincolnshire, England; seat in medieval times of a fine Benedictine Abbey.
- Cuthbert, St.** Bishop of Lindisfarne in England. Died 687.

Cuthbert (p. 38). A Benedictine monk, disciple of Venerable Bede.

Cybele. The Greek Rhea, "Mother of the Gods." A Syrian or Phrygian goddess whose worship was introduced into Rome.

Cyprianus, Thrascius Cæcilius. St. Cyprian, Bishop of Carthage in Africa and Father of the Church. Martyred 258.

Cyprus. A large island in the Mediterranean, sixty miles west of the Syrian coast.

D

David refused the armor, etc. (p. 132). I Kings, xvii. 39.

David taking the lion, etc. (p. 143). I Kings xvii. 34, 35.

Dea Syra. "The Syrian goddess," i.e., Cybele.

Decius, Caius Messius (200?-251). Roman Emperor, who ordered the first general persecution of the Christians (250).

decurion. In the Roman Empire, a senator in a provincial town or colony.

Deioces. Founder of the Median monarchy in the seventh century B. C. His story is told by Herodotus in the First Book of his History.

Diana. The Greek Artemis. Goddess of light (the moon) and of hunting.

diathesis. Any mental or physical predisposition.

Dominic, St. (1170-1221). A Spaniard, founder of the great Dominican Order of Friars. A zealous opponent of the Albigensian heresy in France.

Don John of Austria (1547-1578). A Spanish general, half-brother of Philip II of

Spain, through the father of both, the Emperor Charles V.

E

Eata, St. Bishop of Hexham in England. Died 685.

Echiniades. The present Curzolai Islands, a group situated off the southwest coast of Greece where the river Achelous enters the Ionian Sea.

Edmund, St. King of East Anglia, one of the Anglo-Saxon kingdoms in England. Martyred by the Danes in 870.

Egbert, St. Anglo-Saxon monk of the eighth century. He lived the greater part of his life in Ireland.

Ella. Northumbrian king of the ninth century. Put to death by the sons of Ragnar Lodbrog.

Ely. A town in England, seventy-two miles northeast of London. The name is said to be derived from the eels which abound in the neighborhood.

Embroidery of Babylon. The women of Babylon were skilled embroiderers.

Emmanuel. A Hebrew word meaning "God with us." The name is applied in Scripture to Christ, the Son of God.

"enlighteneth every man, etc." (p. 103). St. John i. 9.

Ephesus. An ancient city of Ionia in Asia Minor, seat of a famous temple of Diana.

Erebus. In Graeco-Roman mythology, the god of darkness; also the infernal regions.

Establishment (p. 194). The Anglican or Established Church of England.

Ethelbert. King of Kent at the

time of the arrival in England of St. Augustine, apostle of the Anglo-Saxons (597).

Ewalds. Two brothers, disciples of St. Egbert, who were martyred by the pagan Saxons in Germany, 692.

Exeter Hall. A building in the Strand, London, used for public meetings and entertainments. A favorite resort in Newman's time for anti-Catholic orators and agitators.

F

Felix qui potuit, etc. (p. 109). Vergil, *Georgics* II, 492 *et seq.* "Happy is he who has been able to trace out the causes of things, and who has cast beneath his feet all fears and inexorable Destiny, and the noise of devouring Acheron" (Davidson).

Ferns. A town in Wexford County, Ireland.

flamen. The name *flamen* was applied to any Roman priest devoted to the service of a particular god. Said to be derived from the white woolen band (*filamen*) worn by the priests around their cap or head.

Flavian amphitheater or Colosseum. A great open-air theater in Rome, completed by the Emperor Titus in the year 80; the largest structure of its kind in the world.

Fortunes. Fortuna, the Roman goddess of fortune.

Francis de Sales, St. (1567-1622). Bishop of Geneva and founder with St. Jane Francis Fremyot de Chantal of the Order of the Visitation. His *Introduction to a Devout Life* is a classic in ascetic literature.

Francis Xavier, St. (1506-1552).

Spanish Jesuit, one of the first companions of St. Ignatius Loyola, by whom he was sent to evangelize the Indies. Surnamed Apostle of the Indies.

Frisons. The ancient Frisii, inhabitants of the modern West Friesland in Holland.

G

genius (p. 75). Among the Romans, a tutelary or guardian deity.

George, St. Roman soldier martyred under Diocletian in 303. Christian hero of the middle ages and patron saint of England.

Getulian. Getulia, the country of the Getuli, represented on the map of to-day by the southernmost part of Morocco and a portion of the Sahara desert.

Gibbon, Edward (1737-1794). Author of *The Decline and Fall of the Roman Empire*, an historical work of marked bias against Christianity.

Giles, St. Hermit and later Abbot, who lived in France in the seventh century.

glowing imagery of prophets, etc. (p. 107). The glories of the Kingdom of Christ on earth are vividly portrayed in the prophecies of Isaiah.

"God scourgeth, etc." (p. 39). Hebrews xii. 6.

Goethe, Johann Wolfgang von (1749-1832). German poet and prose writer of high rank.

gout. A French word meaning "taste" or "relish."

Gozo. A small island in the Mediterranean Sea, three miles from Malta.

Grandeos of Spain. *Grandeos* or "the great ones," a name applied to the highest rank

of the nobility of Castile since the thirteenth century.
Gregory the Great, St. (540-604). Benedictine monk and Pope. He sent St. Augustine to England to convert the Anglo-Saxons (597).
gull (p. 15). Old English word for an unfledged bird.
gum of Arabia. Aromatic gums are among the products of southern Arabia.
Gurta. See Callista.

H

Haggis. A Scotch dish commonly made of sheep's pluck mixed with onions and condiments and boiled in the stomach of the same animal.
Hainault. A province in southwestern Belgium on the French frontier.
harpies. In Greek mythology, a kind of rapacious monsters, half woman; half bird, who were said to pollute whatever they touched.
haruspices. A class of soothsayers or diviners, Etruscan in origin, who forecast future events from the entrails of birds, lightning, etc.
Heliogabalus or Elagabalus. A Syrian sun-god; also the name of a Roman emperor who in his youth was a priest of the god. A stone of conical shape and mysterious properties was used in the worship of Heliogabalus.
Hercules. In Græco-Roman mythology, the god of strength, celebrated for his twelve labors while on earth. Among these labors was the slaying of a lion at Nemea in Greece.
Hilarion, St. (300-371). An Egyptian anchorite, one of the first promoters of the

monastic life, which he introduced into Palestine.
Hippo Regius. A town in the Roman province of Numidia in Africa; episcopal see of St. Augustine, the great Latin Father of the Church.
"Hitherto hath he helped us" (p. 204). I Kings vii. 12.
Horse in the fable (p. 180). One of Æsop's Fables.
Hun. A barbarous people of Tartar stock who overran Europe in the fifth century. They met with a decisive overthrow in the battle of Chalons (451).
Hunt-the-slipper. An old-fashioned game of pursuit once popular in England.
Hymettus. A mountain range of Greece, lying southeast of Athens; noted both in ancient and modern times for its honey and its marble quarries.

I

"I have fought, etc." (p. 206). II Timothy iv. 7.
"I have glorified Thee, etc." (p. 206). St. John xvii. 4.
Ignatius Loyola, St. (1491-1556). Spanish soldier under Charles V; later priest and founder of the Society of Jesus.
imperator. Originally a Roman military term for general or commander-in-chief; later the official title of the rulers of the Roman Empire (Emperor).
impluvium (pl. impluvia). A cistern or reservoir in or next to the atrium of a Roman house to catch the rain water which was conveyed from the compluvium or opening in the roof.
"in fear and in much trembling" (p. 188). I Corinthians ii. 3.

in hoc signo vinces. "In this sign thou shalt conquer."

in statu. "In position."

Ionian. Ionia; in ancient geography that portion of the west coast-land of Asia Minor washed by the easternmost waters of the Mediterranean.

"It is a dreadful thing, etc." (p. 38). Hebrews x. 31.

J

Job. Patriarch of the Old Law whose great patience and resignation in seasons of trial and adversity are recorded in the Book of Job. "The Lord gave," etc. Job i. 21.

John of Beverley, St. Benedictine monk, Bishop of Hexham and afterwards of York. Died at his monastery of Beverley in England in 724.

Johnson in his Dictionary, etc. (p. 152). Samuel Johnson, the "Father of English lexicography," brought out his Dictionary of the English Language in 1755.

Joseph of Germany. Joseph II (1741-1790), Emperor of Germany. His policy of state interference in ecclesiastical affairs provoked rebellion among his subjects. Called by Voltaire "My brother, the sacristan."

Juba. See Callista.

Jucundus. See Callista.

Judah. Son of Jacob; Hebrew patriarch and progenitor of the most important of the twelve tribes of Israel.

judgment-stricken king, etc. (p. 161). Pentheus, King of Thebes, who was torn to pieces by votaries of Bacchus for interfering with the worship of that God. The legend forms the theme of one of Euripides' plays.

Julian. Roman Emperor, 361-363. Surnamed the Apostate on account of his abjuring Christianity for paganism.

Juno. The Greek Herè. In Roman mythology, daughter of Saturn, wife of Jupiter and queen of the gods. "The tile or brick of Juno" (p. 71). The Græco-Roman divinities were often represented under conventional symbols.

Jupiter. Son of Saturn and principal deity in the mythology of the Romans. The Greek Zeus.

K

khennah or henna. A thorny shrub or tree with fragrant white blossoms.

Kildare. County and town in Ireland. The town is about thirty miles southwest of Dublin.

Knights of Malta. Order of Hospitalers of St. John of Jerusalem. A religious-military organization, founded in the middle ages and existing at the present day; proprietor at one time of the island of Malta.

L

large edifice, etc. (p. 87). St. Mary's College, Oscott, England. It was here that Newman preached his sermon "The Second Spring" on July 13, 1852.

Laurium. A mountainous range in Attica, southeastern Greece. Its silver and lead mines were worked by the ancients.

Leo I, St. (390?-461). Surnamed the Great. Pope and Father of the Church.

Lepanto, Gulf of. Also called Gulf of Corinth (q. v.). Scene of a crushing defeat of the

- Turks by the Christians in a naval battle (1571).
- Liffey.** A river in the east of Ireland, emptying into Dublin Bay.
- "Lightning which shineth, etc."** (p. 140). St. Matthew xxiv. 27.
- Lincolnshire.** A county in northeastern England.
- Lindisfarne.** Now known as Holy Island; an island on the northeast coast of England, the seat of Lindisfarne Abbey and an influential center of Christianity in the middle ages.
- lion-skins of Getulia.** See Getulian.
- litera scripta.** Lit. "the written letter," i. e., writings, books.
- little black moor, etc.** (p. 15). Gurta the sorceress.
- Loire.** The largest river in France. It flows westward through the central portion of the country into the Bay of Biscay.
- Louvain.** A town fifteen miles northeast of Brussels, in the Province of Brabant, Belgium. Center of the great Catholic University of Louvain.
- lowly chapel in the valley** (p. 86). Maryvale, a name given by Newman to the old Oscott College.
- Lucullus, Lucius Licinius** (110 B. C.-57 B. C.). A successful Roman general. Also famous for his great wealth and display of luxury.
- Lydia.** In ancient geography, a kingdom, with Sardis for capital, lying east of Asia Minor.
- M**
- Magna Charta.** The "Great Charter," a famous grant of fundamental English liberties, dating from the time of King John (1215).
- Mailduf or Meldrum, St.** An Irish monk, founder of the celebrated Abbey of Malmesbury in England. Died 673.
- Malmesbury.** A town in Wiltshire, England. See Mailduf.
- Maria Monk.** A woman of low character and pretended nun whose fictitious experiences were set before the public in a book entitled *Awful Disclosures of Maria Monk* (New York, 1836).
- Mars.** The Roman god of war; reputed founder of the Roman people through Romulus, his son.
- Martin, St.** Bishop of Tours in France; surnamed the Apostle of Gaul. He was the son of a Hungarian tribune in the Roman army and lived in the fourth century.
- Mauretania.** Roman province in northern Africa between Numidia and the Atlantic.
- Maurus, St.** Benedictine monk, friend and disciple of St. Benedict. Died 584.
- mausoleum of Augustus.** Built by the Roman emperor Augustus as a burial-place for himself and his family.
- melilotus.** "Honey-lotus." In the text (p. 73), a sweet wine made from a species of the lotus plant. In botany, the name of a genus of clover-like herbs.
- Melrose.** A town in Scotland, once the site of a famous medieval abbey, the ruins of which are described in Scott's *Lay of the Last Minstrel*.
- Mendes.** A town of ancient Egypt. According to Herodotus, the name means "goat," under the form of

which animal the god Pan was worshiped in Mendes.

Mercury. The Greek Hermes, son of Jupiter and official messenger of the gods. A term or short pillar, surmounted by a head of Mercury, was a favorite device for representing the god.

Messina. Next to Palermo, the largest city in the island of Sicily. Destroyed in large part by the memorable earthquake of December, 1908.

millenary. From the Latin *millenarium*, a period of a thousand years.

Minerva. An Italic deity, identified with the Athena of the Greeks; goddess of wisdom and of the arts, especially weaving and spinning.

Minorca. One of the Balearic Islands, which are situated in the Mediterranean Sea, east of Spain.

modus vivendi. "A mode of living"; a temporary arrangement agreed to between two contesting parties pending the definite settlement of the point at issue by treaty or other means. In the text (p. 182) the word is used in the sense of "polity."

Moorish monarch (p. 33). Abderahman, Caliph of Cordova in the ninth century, defended his country against the invading Normans.

Morea. The ancient Peloponnesus, a peninsular body which forms the southern part of Greece.

Mosheim, John Lorenz von (1694-1755). German Protestant historian, author of an *Ecclesiastical History*.

mound of Hadrian. The *moles Hadriani*, now known as Castello S. Angelo, a massive structure in Rome built by

the Emperor Hadrian as a tomb for himself and his successors.

"mouth and wisdom, etc." (p. 199). St. Luke xxi. 15.

mummer. A masked actor or buffoon.

murena. A species of eel in favor among the Romans as a table delicacy.

N

nard of Assyria. Also called spikenard, a kind of precious ointment. *Assyriâque nardo*, Horace, *Odes*, II, 16.

Nativity of our Lady (p. 7). Commemorated in the Catholic calendar on September 7.

Nero's golden house. A gorgeous palace built in Rome by the Emperor Nero after the burning of the city (64).

Newton, Sir Isaac (1642-1727). Celebrated English mathematician and natural philosopher. He discovered the great law of terrestrial gravitation.

nil admirari. "To be astonished at nothing." Motto of the Stoic philosophers, according to whom man should show himself indifferent alike to good fortune and to bad.

nimbi. Plural form of *nimbus*: in modern art, a halo or crown of glory around the head of Christ, the Blessed Virgin, or one of the saints. Used in a somewhat different sense in the text (p. 72).

Nobles of Poland. The Polish nobility was noted for its intense aristocratic spirit.

Northmen. A name applied to the inhabitants of Scandinavia, who in the ninth and tenth centuries overran the countries to the south.

Northumbrian. Northumbria

(i.e., the country north of the Humber) was the northernmost of the early Saxon kingdoms of England.

Notæ of Isidore. The "Notes," a work of St. Isidore (570?-636), Bishop of Seville in Spain and Father of the Church.

Nottingham. A city in Nottinghamshire, one of the central counties of England.

Numidia. In Roman times, a country or province in northern Africa adjoining Mauretania on the west.

O

"**O King of Glory, etc.**" (p. 38). Antiphon of the Magnificat in the Second Vespers of Ascension Day.

"**O Sapientia, etc.**" (p. 141). "O wisdom that disposeth all things mightily and sweetly, O Adonai, King of David and Expectation of the Nations, come to save us, O Lord our God." From the so-called O antiphons, which occur in the Divine Office for the last week of Advent.

officium. Under the Roman Empire, a term applied, among other uses, to the building or place where court was held and governmental business transacted.

Olympus. In ancient geography, the name of several mountains, the largest of which, on the borders of Thessaly and Macedonia, was fabled to be the home of the gods.

one of your own order, etc. (p. 86). John Milner (1752-1826), Titular Bishop of Castalaba and Vicar-Apostolic of the Midland District of England. Wrote *End of*

Controversy, a well-known book of Catholic polemics. Coming as it did before the days of Catholic emancipation, his career covered a somewhat gloomy period in the history of the Catholic Church in England.

Otus. A mountain in Attica, southeastern Greece.

P

Palestrina, Giovanni de (1524-1594). Italian composer, renowned for his important contributions to Church music.

Pantheon. A circular temple at Rome, built 27 B. C. by Agrippa, son-in-law of Augustus, and rebuilt by Hadrian. It was dedicated to all the gods, whence the name Pantheon (*πάνθειον*), i.e., "temple of all the gods."

Paphos. Paphos, in the island of Cyprus, was a renowned center of the worship of Aphrodite or Venus. In the inner sanctuary of her temple was an image of the goddess represented under the form of a cone.

papyrus of Egypt. The inner bark of the papyrus plant of Egypt was made by the ancients into a kind of paper.

Parnes. A mountain of Greece, about fifteen miles north of Athens.

Patras. A fortified seaport of Greece on the Gulf of Patras, thirteen miles southwest of Lepanto.

Patrick, St. (396-469). Apostle and patron saint of Ireland. He was commissioned by Pope St. Celestine to undertake the conversion of the pagan Irish.

Paul, St. The Apostle of the Gentiles and author of most

- of the epistles of the New Testament. Martyred with St. Peter at Rome between 64 and 68.
- pearls of Britain.** Pearls are found in certain rivers of Scotland and Wales. Pliny and Tacitus make mention of British pearls.
- Pentelicus.** A mountain of Greece, ten miles northeast of Athens, famed for its quarries of pure white marble.
- Peripatetic.** A follower of Aristotle; probably so called from the circumstance that the great philosopher was accustomed to deliver his lectures while walking up and down (*περιπατητικός, περιπατεῖν*, to walk about).
- petasus.** A kind of felt hat worn by the Romans.
- Peter went out, etc.** (p. 186). Pope Leo I, or the Great, dissuaded Attila, king of the Huns, from attacking Rome.
- Peterborough.** A city in Northamptonshire, England. Its medieval cathedral is a fine specimen of Gothic.
- Philip Neri, St. (1515-1595).** A native of Florence in Italy; founder of the Congregation of the Oratory of which Cardinal Newman was a member. His piety was of a peculiarly sweet and winning type.
- Philip II (1527-1598).** King of Spain. Son of the Emperor Charles V and husband of Mary Tudor. A stanch defender of Catholic interests during the period of the Catholic reaction.
- phœnix.** A mythical bird fabled to rise triumphant from its own ashes. Hence a symbol of immortality. Name also applied by the Romans to a certain rare species of bird.
- pileus.** Among the Romans, a felt cap or hat emblematic of liberty; hence given to slaves when they received their freedom.
- Pius IV (Giovanni Angelo di Medici).** Pope from 1559 to 1566. He was the uncle of St. Charles Borromeo, in whose arms he expired.
- Pius V, St. (Michele Ghisleri).** Pope from 1566 to 1572. A Dominican friar of great austerity of life. As Pope he displayed great zeal in checking the progress of Protestantism.
- plagues of Egypt.** Exodus vii-x.
- plaids of Gaul.** From Cæsar's time the Gauls were noted for skill in embroidery. Plaid is a generic name for a kind of cloth with checkered pattern. Cf. Dictionary.
- plebs Siccensis.** "The Siccan mob."
- Pole, Cardinal (1500-1558).** Grand-nephew of Edward IV of England through his mother Margaret, Countess of Salisbury, who was martyred under Henry VIII. As Papal Legate in England and Archbishop of Canterbury he took an active part in the temporary reconciliation of England to the Holy See under Queen Mary.
- Pompey (Cneius Pompeius).** Member, with Cæsar and Crassus, of the first triumvirate; overcome by Cæsar at Pharsalia (48 B. C.).
- Pompey's Pillar.** A Corinthian column of red granite at Alexandria in Egypt, erected in 302 in honor of the Emperor Diocletian. The origin of the name is unknown.
- Popery.** A term applied opprobriously by Protestants

to the doctrines and practices of the Catholic Church.

prefects. In the Roman administrative system, any high-ranking official who had the care or management of a thing was called a prefect; e.g., *præfectus urbis*, "prefect of the city."

Preston. A city in Lancashire, England; a center of the cotton-spinning industry.

Prime Minister (p. 195). Lord John Russell, Prime Minister of England, joined in the popular outcry against Catholics occasioned by the re-establishment of the Catholic hierarchy of England in 1850.

Prince of the Church (p. 87). Cardinal Wiseman (1802-1865), Archbishop of Westminster and head of the Catholic hierarchy of England.

proconsuls. Under the Empire the governor of a Roman province was called a proconsul (i.e., for the consul). A consul, on going out of office, was given the governorship of a province or else some important military command.

Ptolemy (*Ptolemæus*). The first king of Egypt after the death of Alexander the Great.

Punic. Phœnician; also Carthaginian, as the people of Carthage were of Phœnician origin.

Pyrrhic. A quick-moving martial dance in which the various movements of attack and defense between two combatants were imitated. Named after Pyrrhus, its inventor.

Python. Name of a large serpent killed by Apollo near Delphi in Greece; hence also

applied to the celebrated oracle of Apollo at Delphi.

Q

Quis custodiet ipsos custodes. "Who will watch the watchmen?"

R

Ragnar Lodbrog. Norse sea-king and viking. Died at the hands of Ella, King of Northumbria, between 862 and 867.

rationales. Plural form of *rationalis* (L.). Under the Roman Empire, a manager of accounts; a bookkeeper.

Reading. A town of Berkshire, England, thirty-nine miles southwest of London.

Reform Bill. A bill passed by the English Liberals in 1832 which extended the electoral franchise and provided for a more equitable representation of English towns and boroughs in Parliament. Name also applied to similar measures passed in later years.

"Rejoice with me, for I have found my sheep." St. Luke xv. 6.

Ricci, Flaminio. Italian Oratorian, disciple of St. Philip Neri.

Rose of Saron or Sharon. A scriptural plant identified by some as the autumn crocus and by others as a species of narcissus.

Rouen. A city of northern France, lying between Paris and the English Channel. Scene of the execution of Joan of Arc by the English (1413).

S

Saint upon whom lay, etc. (p. 5). St. Pius V, Pope from 1566 to 1572.

- Samson rending the lion, etc.** (p. 143). Judges xiv. 6.
- Samuel's spirit, etc.** (p. 104). I Kings xxviii.
- San Girolamo della Carita.** A church in Rome, at one time the residence of St. Philip Neri. Girolamo is Italian for Jerome.
- Saturn.** A mythical king of Latium, identified with the Greek Chronos. His reign was called the Golden Age, because during it men were reputed to have made extraordinary progress in civilization and social order. The name Saturn was also given to a cruel Phœnician deity to whom human sacrifices were offered.
- satyrs.** In Greek mythology, a kind of demi-god having goats' feet and dwelling in woods and forests.
- savage hordes, etc.** (p. 186). The invasion of the Roman Empire in the fourth and fifth centuries by the barbarian tribes of the North.
- Savonarola, Jerome (1452-1498).** Italian Dominican friar of great eloquence and zeal for reform. Executed at Florence in 1498.
- scrinia.** Plural form of *scrinium*, a box or chest for carrying articles, especially books and documents; also, under the Empire, a department or bureau of the public service.
- Secular Games.** Games celebrated at intervals of a century (*sæculum*) or longer period. They generally lasted three days and nights and consisted of theatrical shows and sports and combats of various kinds.
- Serapis.** The principal Egyptian deity. His worship was introduced among the Greeks and Romans.
- Sesostris.** A mythical Egyptian king.
- Severus, Alexander.** Roman Emperor from 222 to 235.
- Shaftesbury.** Anthony Ashley Cooper, third earl of Shaftesbury (1671-1713), author of *Characteristics of Men, Manners, Opinions, and Times*. His writings show a skeptical bias.
- "she is more precious, etc."** (p. 213). Proverbs iii.; Ecclesiasticus xxiv.
- Sibyl.** In Roman mythology, a prophetess or fortune teller; especially a celebrated one at Cumæ in Italy, who was said to have predicted the coming of Christ.
- Sicca Veneria.** An ancient town of Phœnician origin situated on the river Bagradas within the limits of the Roman province of Numidia in Africa. It derived its epithet Veneria from a temple of Venus, who was worshiped here with Phœnician rites. Its site is covered by the modern town of Keff in Algiers.
- silks of Persia.** Silk is still the staple product of Persia.
- "solicitude of all the churches"** (p. 5). II Corinthians xi. 28.
- "sound and fury, etc."** *Macbeth*, Act V, Scene vii.
- Spanish doublet.** An upper, close-fitting garment worn by men in western Europe from the end of the fifteenth to the seventeenth century.
- Speratus, St.** Martyred, with eleven companions, at Carthage in 180.
- subligarium.** A short tunic or apron in use among the Romans.
- Sochothbenoth.** Hebrew for "tents of the daughters." iv. Kings xvii. 30.

Summa quies. "The most perfect quietness." Newman's own translation.

Sun (p. 73). Apollo, the Phœbus of the Greeks, was one of the many sun-gods of antiquity.

Sunian headland. The promontory or headland of Sunium formed the southernmost part of Attica.

"sweet odor of his knowledge, etc." II Corinthians ii. 14.

Sylla, L. Cornelius (138?–78 B. C.). Roman dictator and rival of Marius.

symposium. From a Greek word meaning "a drinking together"; a post-prandial drinking bout; a banquet.

Syrtis. The Greater Syrtis (Syrtis Major) and Lesser Syrtis (Syrtis Minor) were the ancient names of two gulfs of the Mediterranean Sea near the present Tripoli.

T

Tacape. An ancient African town, now Gabes in Tripoli.

Tarshish. A locality of commercial importance frequently mentioned in the Old Testament. Identified by some with Cadiz in Spain.

Tauromenian. Tauromenium, the modern Taormina, a city in Sicily. Wine-making is still a Sicilian industry.

Tertullianist. A follower of Tertullian, a native of Carthage in Africa; noted ecclesiastical writer and one of the Latin Fathers. In later years he fell into the Montanist heresy. Died about 230.

τετράγωνος. Greek word meaning literally "with four equal angles, i.e., square" and figuratively "as perfect as a square." Applied in

the figurative sense to the "model man" by Aristotle, founder of the Peripatetic School of philosophy, in his *Nicomachean Ethics*, bk. i, c. 10.

that huge town, etc. (p. 86). Birmingham. St. Mary's College, Oscott, where Newman preached his sermon "The Second Spring," is a few miles north of this city.

"The Lord hath been mindful, etc." (p. 204). Psalms cxlii. 12.

Thebes. Name of several ancient towns, one of which, in Upper Egypt, had a hundred gates.

Theodore, St. A native of Tarsus in Cilicia; sent by Pope St. Vitalian to England as Archbishop of Canterbury. Died 690.

"their stench rose up, etc." (p. 67). Joel ii. 20.

"There is a time for silence, etc." Ecclesiastes iii. 7.

Thomas Aquinas, St. (1224–1274). Surnamed the Angelic Doctor. Dominican friar and authoritative exponent in his *Summa Theologiæ*, of the scholastic theology of the middle ages.

Times (p. 195). The London *Times*.

Timor or Timour (1333–1405). A Tartar conqueror who overran Central Asia and defeated the Sultan Bajazet at Ancyra. Better known to English readers under the name Tamerlane.

Titus (40–81). Roman Emperor of the Flavian line.

Trajan (53–117). Roman Emperor of the Flavian line.

triclinium. The dining-room of a Roman house. So called from the couch (*triklinion*) on which the Romans reclined when at meals.

triduo or triduum. A space of three days devoted to special prayer and religious services.

Tritonis. A district in northern Africa called in ancient times the "granary of Carthage."

Tyrian purple. A famous dye of antiquity, first known to the inhabitants of Tyre in Phœnicia. It was obtained from the crushed bodies of certain species of snails.

U

Umbrian. Umbria, a district of northern Italy.

University of Paris. Established in the thirteenth century by a bull of the great Pope, Innocent III, and suppressed at the time of the French Revolution.

V

Vesta. Roman goddess of the hearth and domestic life.

Via Sacra. The Sacred Way, a celebrated thoroughfare in ancient Rome leading up to the Capitol.

vicarii. Plural form of **vicarius** (L.); in the Roman administrative system, a deputy official or substitute; a vicar.

W

"waiting for the moving, etc." (p. 140). St. John v. 3.

Walcheren. One of a group of islands off the west coast of Holland, to which country they belong.

webs of Cos. Finely woven silks from the island of Cos (or Kos) in the Ægean Sea were in use among the Roman ladies.

"went every one of them, etc." (p. 111). Ezechiel i. 12.

Wessex. Kingdom of the West

Saxons, whose king, Egbert, acquired an overlordship over the other Saxon kings of England (827).

"what thou doest, etc." (p. 139). St. John xiii. 27.

whose youth is renewed, etc. (p. 187). Psalms cii. 5; xvii. 34.

Wilfrid, St. Anglo-Saxon monk of the Benedictine Order; Bishop of York and apostle of Sussex and the Isle of Wight. Died 709.

Willibrord, St. Anglo-Saxon monk, Bishop of Utrecht and apostle of Friesland. Died 739.

Wolsey, Thomas (1471-1530). Cardinal and prime minister of Henry VIII, whose displeasure he incurred over the question of the king's divorce from Catherine of Aragon.

wool of Miletus. Miletus, an ancient town in Caria, Asia Minor; its neighborhood was famed as a sheep-raising district.

words of Moses, etc. (p. 140). Exodus xxiv. 6-8.

X

xysti. Plural form of **xystus** (L.); in Greek architecture, a long, open portico for athletic exercises.

Y

York. Capital city of Yorkshire in northern England. Its mediæval cathedral is one of the most splendid Gothic edifices in the world.

Z

Zazzara, Francisco. Friend of St. Philip Neri and member of his Congregation of the Oratory.

XAVIER UNIVERSITY



3 1303 00083 1116

824

N46p

43863

Garraghan

Prose types in Newman

